

No. **M149279**

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*Musicae the mighty Art. Man can rule
As long as it has numbers he a Soul*

William Brown

Price 10¢

Lack & leave

1792

1807



9

but none have

Connecticut 1792

Wm Brown

25. AMERICAN-ENGRAVED MUSIC. AMOS DOOLITTLE, ENGRAVER. The Chorister's Companion, containing, Besides the Necessary Rules of Psalmody, A choice and valuable Collection of Psalm-Tunes, Hymns and Anthems, From the most celebrated Ancient & Modern Authors; Together with several Tunes never before Published. Second Edition, Corrected and Enlarged. Doolittle, Scept., New Haven, 1788. Oblong 12mo, original sheep, lacks pp. 17-24 (4 leaves) of the engraved music.

New-Haven: Published and Sold by Simeon Jocelin [1788]

AN ITEM OF EXCEEDING RARITY, of which Evans locates but one copy, the present being the FIRST COPY TO APPEAR AT PUBLIC SALE IN AMERICA. Collation,—Title, 1 leaf: Prefatory matter, 26pp.; Index, 2pp. Engraved music, pp. 1-120, with the imperfection noted above.

Amos Doolittle, one of the earliest engravers of historical scenes in America, was originally a silver-smith. An engraved bookplate representing music, which may possibly be by Doolittle, is inserted in the present copy.

April 11, 1916

6 B 7 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

T H E
CHORISTER'S COMPANION,
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Doolittle Sculp. New-Haven 1788

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**M149^a79

Scholf.

April 11, 1916

W

PP. 17-24
Lacking

P R E F A C E.

“DIVINE SONG is undoubtedly the language of nature. It originates from our frame and constitution. Do lofty contemplation, elevated joy, and fervour of affection, give beauty and dignity to *language*, and associate with the charms of POETRY; by a kindred law which the Creator hath established, they pleasingly unite with strains of sweet and solemn HARMONY. And there are two principal views in which Music will appear to render eminent service to the sacrifice of praise.

“In the first place it suitably *expresses* the sentiments of Devotion, and the sublime delight, which religion is fitted to inspire. Joy is the natural effect of *praise*, and *song* the proper accompaniment of joy.

“In the second place music not only decently expresses, but powerfully *excites* and *improves* the devout affections. It is the prerogative of this noble art to cheer and invigorate the mind, to still the tumultuous passions, to calm the troubled thoughts, and to fix the wandering attention. And hereby she happily composes and prepares the heart for the exercises of public worship. But she further boasts a wonderful efficacy in leading to that peculiar temper which becomes the *subject* of praise, and is favourable to religious impression. She can strike the mind with solemnity and awe, or melt with tenderness and love; can animate with hope and gladness, or call forth the sensations of devout and affectionate sorrow. Even separate and unconnected she can influence the various passions and movements of the soul. But she naturally seeks an alliance, and must be joined with becoming sentiments and language in order to produce her full and proper effect. And never is her energy so conspicuous and delightful as when consecrated to the service of religion, and employed in *the courts of the living God*. Here she displays her noblest use and her brightest glory. Here alone she meets with themes that fill the capacity of an immortal mind,

mind, and claim its noblest powers and affections. What voice of song so honourable, so elevating and delightful? To whom shall the breath ascend in melodious accents if not to him who first inspired it? Where shall admiration take her loftiest flights, but to the throne of the everlasting Jehovah? Or what shall *awake our glory* and kindle our warmest gratitude, if not the remembrance of his daily mercies, and the praises of redeeming love? When the union of the heart and voice is thus happily arranged; when sublime subjects of praise are accompanied with expressive harmony, and the pleasures of genuine devotion heightened by the charms of singing, we participate of the most pure, rational, noble and exquisite enjoyments that human nature is capable of receiving. The soul forgets her confinement with the body, is elevated beyond the cares and tumults of this mortal state, and seems for a while transported to the blissful regions of perfect love and joy.” *Harrison's Sac. Har.*

THE Publisher hereof, from the encouragement given in the sale of the *Chorister's Companion*, and having received, from England, several late and approved compositions, and collections, of Church-Music, which had never been printed in America, has been induced to publish this second edition: in which, though many tunes, (and several valuable ones) in the first edition, are omitted; those, however, of approved merit, and most commonly used, are retained: in selecting which, many Gentlemen of the musical profession have been consulted, whose ready assistance is here gratefully acknowledged:—from several of whom, new pieces of music have been received, which, it is presumed, will be no small recommendation of the work.

Most of the additional music is contained in 72 pages, beginning with the 49th. The whole designed to accommodate the several musical, and religious, societies in the UNITED STATES.

ADVER.

A D V E R T I S E M E N T.

ERRORS and defects, discovered in the first edition, are in this corrected.

Several tunes originally set in the Largo mood, are here set in Allegro time, and alterations with regard to the time of the first and last notes of lines, as also of rests, in some instances, have been made, which appeared necessary in order to conform to the method of singing in America.

The deviations from other publications, in placing of notes, in the additional music, are as follow, viz.

Windfor tune, two notes in the counter.

Templeton—the fifth note in the treble raised one tone, and the sixth bars in the bass and treble, which were empty, are filled.

Gainsborough—the first three notes in the counter set a third higher.

Triumph—the twelfth note in the counter set a tone higher.

Walsal—(except the change from Adagio to Largo time) and Rochester tunes, as also the funeral Anthem, are taken from the fifth edition of Williams's *Universal Psalmody*.

Newbury tune, and the alterations in the Third Psalm tune, are according to Harrison's *Sacred Harmony*.

Naturals in consequence of accidental flats or sharps, are omitted.

THE

THE GAMUT EXPLAINED.

THE first seven letters of the alphabet, beginning with the last letter G, is made the ground of all Music: All above are only the same repeated; as thus, G, A, B, C, D, E, F, and then comes G again, which forms an eighth or octave; that is, eight sounds one above another; the highest and lowest sound, viz. G and G, are reckoned as one and the same, being so exact in agreement as not to be distinguished from one single sound.—Now the general Scale of Music is three octaves, (being the ordinary compass of the human voice) all above are called notes in Alt, and all below are called Doubles, as double F, double E, &c.

In the Scale is represented the four parts of Music, viz. the bass, tenor, counter, and treble, with their respective cliffs*; and the relation one part has to another, in their order as proceeding from the bass, is also shewn. For instance, G the upper space in the bass, G the second line in the tenor, and the lower space in the counter, are a unison or the same sound, and are an octave or eighth with G the lower line in the bass†. G the upper line in the counter, and G the second line in the treble, are a unison, and are two octaves or a fifteenth with G the lower line in the bass:—and so of the other letters.

The singing syllables are also set in their proper order, which are governed by Mi the master-note; when that is removed, the other notes attend it in the same order as in the Scale.

Observe, That from mi to fa, and from la to fa, ascending, and from fa to la, and from fa to mi, descending, are half-notes or semitones, being but half the distance of sound as the other notes; so that an octave consists of five whole, and two half notes or tones, being twelve semitones. See the Scale.

The parts of music are separated, and several removes of the mi are shewnt, and ocular demonstration given.

* *C cliff*, by some, is used in tenor, placed on the fourth line: but whatever line it stands upon, it gives to that line the name of C.—The G cliff, also, is sometimes used in counter, on the second line, giving it the name of G.

† To find the octave of any sound, add seven to it, viz. the octave to a second is a ninth, to a third a tenth, &c.

‡ In Transposition, flats are added where the mi was before, and remove it to a fourth above, and fifth below; and sharps are added a fifth above and fourth below, one at a time; by which rule the mi may be carried into any of the seven letters.

Cliffs. 5

The G Cliff, thus *gs*, or thus *G*,
is on the 2^d line, in Treble, & Tenor.
The C Cliff, thus ----- *C*,
is on the middle line in Counter.
The F Cliff, thus ----- *F*,
is on the 4th line in Bass.

The natural place for **Mi** is in **B**.
But,-----

If B be flat, Mi is in-----E.
 If B and E, Mi is in-----A.
 If B, E and A, Mi is in-----D.
 If B, E, A and D, Mi is in-----G.
 If B, E, A, D and G, Mi is in-----C.













If F be sharp, Mi is in-----F.
If F and C, Mi is in-----C.
If F, C and G, Mi is in-----G.
If F, C, G and D, Mi is in-----D.
If F, C, G, D and A, Mi is in-----A.

NB. The Mi, removed by sharps, is half a tone higher than by flats.

The order of the singing syllables.
From the **Mi**, ascending,
Fa, **Sol**, **La**, **Fa**, **Sol**, **La**, then **Mi**.
From the **Mi**, descending,
La, **Sol**, **Fa**, **La**, **Sol**, **Fa**, then **Mi**.

Transposition of the Mi proved mathematically.
By Flats. By Sharps.

| B | E | A | D | G | B | F | C | G | D |
|-------|-------|-------|-------|--------|-------|-------|-------|-------|-------|
| F fa | F fa | F fol | F fol | F la | F fa | F fa | F fa | F fol | F fol |
| E la | E MI | | | | E la | E la | E fol | E fol | E fa |
| | | Eb fa | Eb fa | Eb fol | | | | | Fa MI |
| D fol | D la | D la | D MI | | D fol | D fol | D fa | D fa | |
| | | | | Db fa | | | C MI | C la | C la |
| C fa | C fol | C fol | C la | C la | C fa | C fa | | | |
| B MI | | Eb fa | Eb fa | Eb fol | B MI | B la | B la | B fol | B fol |
| | A la | A la | A MI | | A la | A fol | A fol | A fa | A fa |
| | | | Ab fa | Ab fa | | | | G MI | G la |
| G fol | G fol | G la | G la | G MI | G fol | G fa | G fa | | |



| | | |
|----------------|---|---|
| Semibreve * |  |  |
| Minim |  |  |
| Crotchet |  |  |
| Quaver |  |  |
| Semiquaver |  |  |
| Demifemiquaver |  |  |

Refts are marks of silence of the same duration as the notes which they respectively represent, except the semibreve rest, which is used to fill a bar in all moods of time.

Refts of several Bars.

2 Bars. 3 Bars. 4 Bars. 6 Bars. 8 Bars.







*The semibreve, tho' only half a breve, as its name denotes, is the slowest note in common use. The breve is wrote thus , or thus 

Proportion of the Notes.



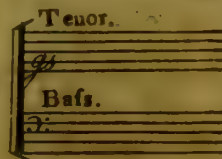
NB. The notes bear the same proportion in all sorts of time.

Stave  Five lines with six spaces, whereon music is written. 

Ledger-line  Is added when notes ascend or descend beyond the stave. 

A Brace 

Shows how many parts are sung together.



Characters.

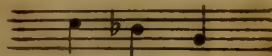
Explanations.

Examples. 7

Flat

b

Set before a note, sinks it half a tone.



Sharp

#

Set before a note, raises it half a tone.



Flats or sharps, when set at the beginning of a piece of music, affect all the notes on the same lines and spaces on which they stand, unless contradicted by a natural.

Natural

n

Set before a note, made flat or sharp, by the governing flats or sharps in the beginning of a tune, restores it to its primitive sound.

Naturals also, in transposed music, being placed, in each part, on the letters made flat or sharp at the beginning, reduce to the natural scale.



Slur

—

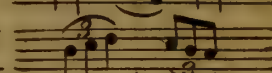
Is drawn over, or under, so many notes as are sung to one syllable.



Figure

3

Set over, or under, three notes of any kind, denotes they are to be sung in the time of two of the like sort.



Dot, or Point

At the right hand of a note, makes it half as long again; a dotted semibreve equal to three minims &c.



Single Bar

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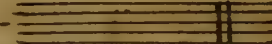
Divides the time according to the measure-note of the movement.



Double Bar

||

Shows the end of a strain.



Direct

w

At the end of a staff, shows the place of the succeeding note.



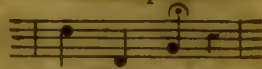
8 Characters.

Explanations.

Examples.

Hold ☉

Signifies that the note over which it is placed must be held beyond its proper time...It sometimes shows the end of lines in psalm-tunes.



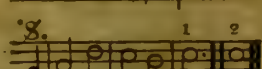
Repeat '8.

Denotes a repetition of the music from it to a double bar, or close... Two dotted strokes, thus ::, signify a repetition of preceding words.



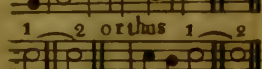
Figures 1, 2

The note, or notes, under figure 1, to be sung the first time, and the note, or notes, under figure 2, when repeated, passing figure 1: but if tied with a slur, as in the examples, both are to be sung after repeating.



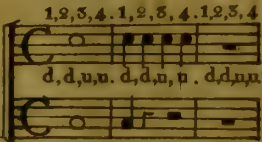
Close ||

Shows the conclusion or end of a tune.-----



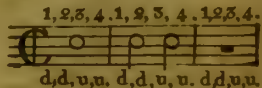
Common Time Moods:
Adagio First C

Common time is measured by even numbers or beats, as two, four... The first mood denotes a slow movement: has a semibreve for a measure-note; containing that, or its quantity of notes or rests, in each bar, which is held four seconds, or while you may leisurely tell 1, 2, 3, 4, counting 1, 2, with the hand down, and 3, 4, with it up.



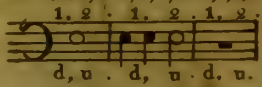
Largo Second C

The second mood has the same measure-note as the first, and beat in the same manner, only half as quick again; viz. 4 in the time of 3.



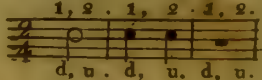
Allegro Third C

The third mood has the same measure-note, and sung almost as quick again as the first: two beats in a bar, one down, the other up.



Fourth 2/4

The fourth mood has a minim for a measure-note: crotchets beat as minims in the third mood, only a third quicker; 3 in the time of 2.



Characters.

Explanations.


Examples. 9

Triple Time Moods.

First 3
2

Triple time is measured by odd numbers or threes; the fall double to the rise. The first mood contains three minims, one pointed semibreve, or other notes or rests equal to it, in a bar, and sung in the time of three seconds, two beats down, and one up; a minim being performed in the same time as a crotchet in the Adagio mood.-----

1, 2, 3 . 1, 2, 3. 1, 2, 3.




d, d, u. d, d, u. d, d, u.

Second 3
4

The second mood contains three crotchets, one pointed minim, or its quantity, in a bar, and beat as the first mood, only half as quick again; a crotchet equal in time to a crotchet in the Largo mood.-----

1, 2, 3 . 1, 2, 3. 1, 2, 3.




d, d, u. d, d, u. d, d, u.

Third 3
8

The third mood contains three quavers, one pointed crotchet, &c. in a bar, and beat in the same manner, only as quick again as the first mood.-----

1, 2, 3 . 1, 2, 3. 1, 2, 3.




d, d, u. d, d, u. d, d, u.

First 6
4

The first mood contains six crotchets in a bar, and sung in the time of two seconds;—two equal beats, one down, the other up.-----

1, 2. 1, 2.




d, u. d, u.

Second 6
8

The second mood contains six quavers in a bar, and beat as the first, only half as quick again.-----

1, 2. 1, 2.



d, u. d, u.

Compound Moods.

The two last of these moods are a compound of common and triple measure:—common, as the bar is equally divided, the fall being equal to the rise, — and triple, as each half of the bar is three fold,

✍ NB. The hand falls at the beginning of every bar, in all moods of time.

Notes of Syncopation, -

are those driven out of their proper order in the bar, or driven through the bar, and require the hand to be taken up or put down while sounding.

1, 2, 3, 4. 1, 2, 3, 4. 1, 2. 1, 2. 1, 2. 1, 2. 1, 2. 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

The learner may speak the notes as they stand in the lower stave

NB. In fingering a note, driven through the bar, it should not be spoken as two distinct notes.

Choosing-Notes, -are one standing directly over another, and one only to be sung by the same voice.

Key-Note,—is the predominant tone, to which all the other sounds have a reference; and is generally the concluding note of the principal part, and always that of the bass.

Sharp and Flat Keys.

All tunes are either in a flat, or sharp key.

When the two semitones lie between the third and fourth, and between the seventh and the eighth, above the key-note, a tune is in the sharp or major key. But if between the second and the third, and between the fifth and the sixth, above the key-note, a tune is in the flat or minor key. In the sharp key, every third, sixth, and seventh, from the key-note, is half a tone higher than in the flat key.

The sharp key-note fa, is next above the mi, and the flat key-note la, next below it. In the natural scale of music, C is the sharp key-letter, and A the flat key-letter: the other musical letters are brought to the same effect by transposing the mi.

Tunes in the sharp key are naturally expressive of the cheerful and lively passions; whilst the flat key is adapted to the grave, the mournful, and the pathetic.

Examples.

SHARP KEY. FLAT KEY.

~~fa Key Note 0th | a Key Note 0¹h~~

| mi | Semitone | 7th | Tone |
|----|----------|-----|------|
|----|----------|-----|------|

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|------|---|------|-----|
| Page | 7 | Page | 71b |
|------|---|------|-----|

| | |
|------|------|
| 1056 | 1057 |
| 1058 | 1059 |

Tone

| | | |
|------|----------|-----|
| Tone | fa | sol |
| | Semitone | |

fol 51b 1a Semitone 51b

| Tone | Tone |
|------|------|
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 5 | 5 |
| 6 | 6 |
| 7 | 7 |
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| | | |
|---|-------|-----|
| 6 | 41b61 | 41b |
|---|-------|-----|

| | | | |
|----|----------|----|------|
| 1a | Semitone | 2d | Tone |
|----|----------|----|------|

100

| | | |
|------|----------|----|
| Tone | 1a | 2a |
| | Semitone | |

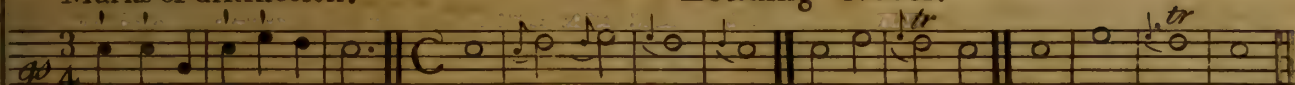
fel — 2^d mi — 2^d

| Tone | Tone |
|------|------|
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| 6 | 6 |
| 7 | 7 |
| 8 | 8 |
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| 95 | 95 |
| 96 | 96 |
| 97 | 97 |
| 98 | 98 |
| 99 | 99 |
| 100 | 100 |

~~fa Key Note~~ ~~la Key Note~~

Marks of distinction.

Leading-Notes.



Trill.

Beat.

Turn.

Plain Note
and Shake.

Trill & Turn.

Swell.

tr Explain'd.

tr Explain'd.

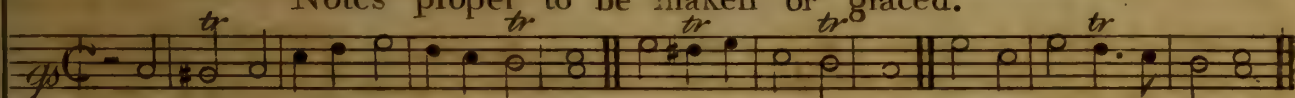
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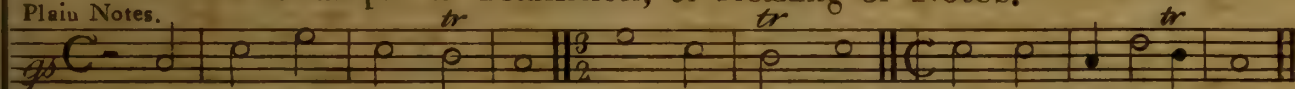
Explain'd.

Notes proper to be shaken or graced.

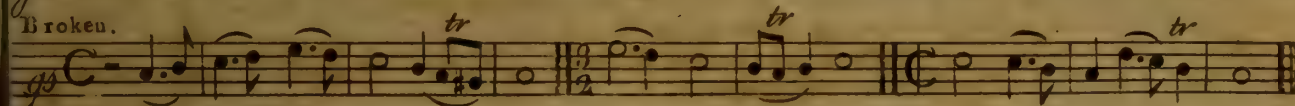


An Example of Transition, or breaking of Notes.

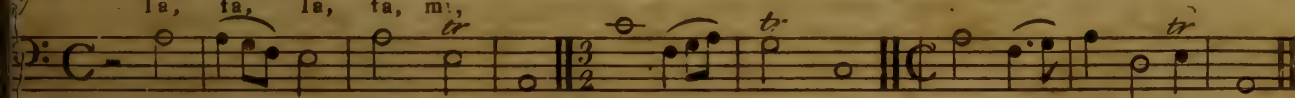
Plain Notes.



Broken.

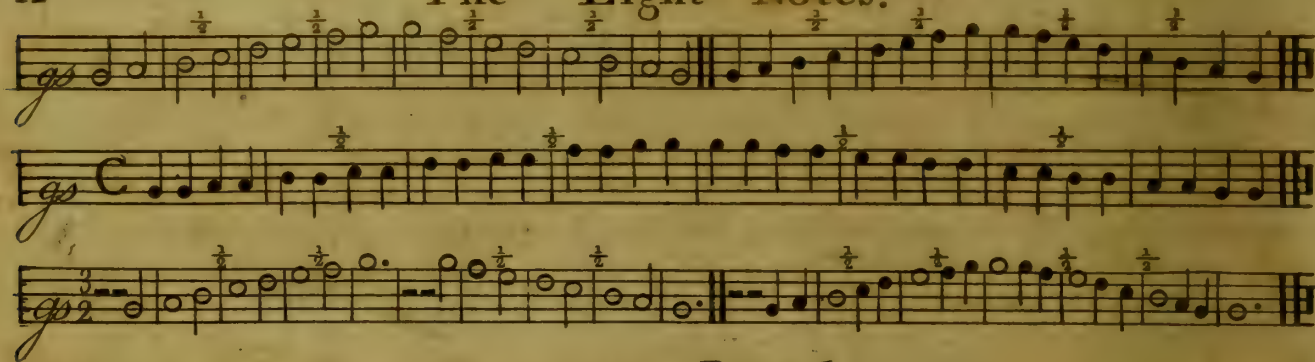


la, fa, la, fa, mi,

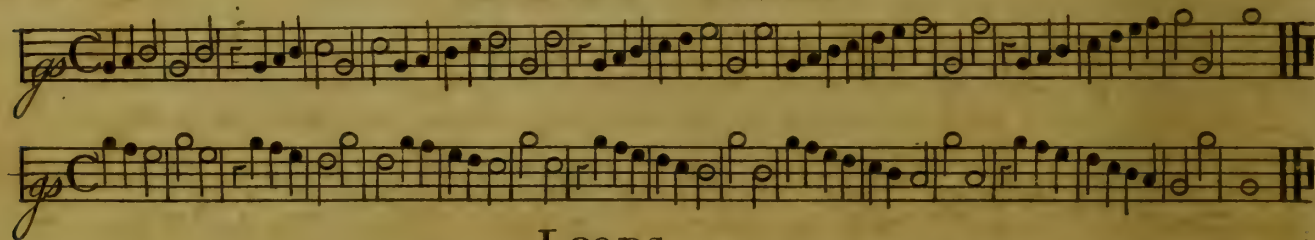


lu, la,

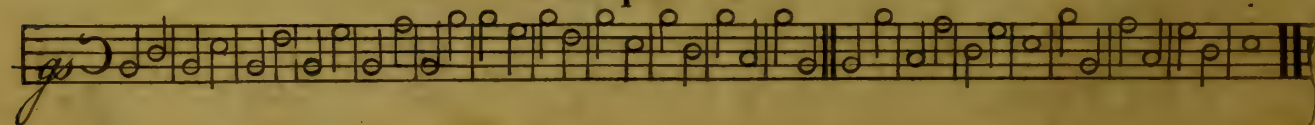
The Eight Notes.



Intervals Proved.



Leaps.



OF TUNING AND FORMING THE VOICE.

LEARNERS, who have attained to a sufficient knowledge of the GAMUT, and first principles of PSALMODY, and can readily tell the name of each line and space, both by letter and note, (especially of the part they are learning) may proceed to tune and form the voice, beginning with the eight notes, giving to each a true and distinct sound; carefully observing the semi-tones between mi and fa, and la and fa, ascending, and between fa and la, and fa and mi, descending.—The mi should be pronounced soft, being called me; or, rather, as with the short i, being a medium between mee and my;----the a, in fa and la, open, as in farm, larm, &c. a medium between fae lae, and faw law;----the o, in sol, open, as sole.----Let the voice be clear and smooth as possible, neither forcing the sound through the nose, nor blowing through the teeth with the mouth shut; a trembling in the voice is also carefully to be avoided. All high notes should be sounded soft, but not faint; the low notes full, but not harsh;----and let all be done with ease and freedom, endeavouring to cultivate a musical voice; observing for imitation, the sweet sound of the violin, the soft melody of the flute, and the tuneful notes of the nightingale.

Having, by diligent practice, become master of all the sounds, rising and falling, both by degrees and intervals, they may then begin to practise in plain Psalmody.

OBSER-

OBSERVATIONS ON SINGING.

IN order to make any considerable proficiency in Psalmody, the learner should proceed gradually ; beginning with a few plain tunes, in which he should continue 'till he has become perfect, both as to the air and time.

In singing, the notes should not be struck and ended abruptly, like the report of a smith's hammer ; nor yet in a dull and heavy manner, by beginning half a tone under, and painfully arriving at the true sound :—The low notes, indeed, should be sounded full, but the others ought to be struck and ended soft, swelling each sound as the air of the tune may require. This method of sounding is easier for the voice, and, if performed with spirit, will be more pleasing to the ear :—and it may here be noted, that swelling a sound, and raising a tone, are essentially different.—Notes of two beats, will admit of a double swell, the first swell the fullest, (except in syncopated notes) the other, soft, like an echo. Where no rests are set, the music should go on without intermission---a cessation between the notes is very hurtful to the air ;—it makes the music heavy and dull, and the audience impatient ;—if allowable any where, it is at the end of lines in Psalm-tunes.

All the notes going to one syllable, should be sung with the lips and teeth asunder, and, if possible, at one breath, which should be previously taken for that purpose.---A long chain of notes under a slur, should be sung somewhat softer than plain notes, being lightly warbled in the throat.—Great care should be taken in beating, to keep exact time, and to have the voice accompany the beats.
There.

There are several things observed as Graces or Ornaments in Music—the most necessary are,

1st. The Mark of Distinction---being set over or under a note, denotes it is to be sung as distinct and emphatic as possible.

2d. The Appoggiatura, or Leading-note: which serves for the arriving more gracefully to the following note, either rising or falling, and must be dwelt on according to the length of the note it is made of; sometimes 'tis used as a preparation to a trill, and is express'd by an intermediate diminutive note, or notes.

3d. The Trill, or common shake: which is the shaking of two distinct notes upon one syllable as long as the time allows, always beginning with the upper, and ending on the lower note; and may be used on descending pointed crotchets, and before a close;---also, on descending sharp'd notes, and semi-tones, but none shorter than a crotchet.—Of this there are two sorts, called open, or close; if the next note above the note to be shaken be a whole tone, it is an open shake, but if a semi-tone, 'tis a close shake. N. B. This is reckoned the capital Grace; and requires considerable practice to gain the perfection of it.

4th. The Beat: which is a Shake, differing from the Trill, as it is always beat, or shook from the note next below.

5th. The Turn: to perform which, begin with the marked note, then rise one degree and fall to the marked note, then descend one degree and rise to the marked note.

6th. The plain Note and Shake: which is to sound the first half of the note plain, and shake the other half.

7th. The Trill and Turn : to perform which, first shake, and then turn from the note below the marked note.

8th. The Swell—is a Grace sometimes used when a sound is to be continued to an extraordinary length, and should be performed thus: Suppose the time of the continued sound divided into four equal parts; begin the first part soft, then swell gradually, so that the latter end of the second part and the beginning of the third may be the loudest; then decrease the sound in the same manner as you increased it. This grace is sometimes used in the middle of a piece of music, when one or more notes of the same sound have a Hold placed over them.

9th. Another grace which is very ornamental, when well performed, is called Transition; that is, to slur or break a note to soften the roughness of a leap:—the turning of thirds up, and down, if performed with ease, is especially a beautiful part of music; but notes, descending more than a third, should, generally, be sounded plain, without bending or sliding the voice, especially the sharp key-note;—the flat key-note may be broke, in descending a fourth, by lightly touching or sliding upon the intermediate notes.---See the examples, page 11.

(It is best, however, at first, to sing plain, and not to attempt any turn or humour of the voice, but what is entirely natural to the performer; as the beauty of singing consists, in a great measure, in a kind of ease and seeming negligence.)

10th. Accent, and propriety of expression, is especially necessary to be attended to.

11th. The Accent: to perform which, observe, that if a bar of common time be divided into four equal parts, a bar of triple time into three parts, and a bar of compound time into six parts;
the

the first and third parts of a bar of common time*, the first of triple time, and the first and fourth of compound time, ought to be adapted to the accent of the words, so that if any part is sung louder than the rest, it must be that on which the accent is placed. Regard should also be had to the words; singing strong where the words are suitable, such as might, thunder, &c. and soft where the words are so, as mild, weak, &c.†

2d. Expression. A handsome pronunciation is very necessary; the words ought to be spoken clear and distinct; not all as spelt, but according as they are pronounced by the best masters of language.

Many words which end in y, should be pronounced as ending in e, or the short i, as *loste*, *eternalle*, &c. but not in every instance; the words *sanctify*, *magnify*, *justify*, *glorify*, are exceptions, being pronounced as they are spelt.

To sing in concert, there are several things further to be observed. One very essential thing is to have the parts properly proportioned. Three upon the bass, one upon the tenor, one on the counter, and two upon the treble, in general, is about the proportion required.

To

* The fourth mood of common time, being divided into two parts; the first only is accented.

† "The *Forse* and *Piano*, or alternately singing loud and soft, when judiciously applied, has a pleasing and wonderful effect. How far it may be practicable in congregations to observe this distinction, particular circumstances must determine. It has been sometimes recommended, that the treble voices (with a bass accompaniment) take the principal air when the music is marked *piano*, and that the rest of the congregation be silent. It would perhaps be still better in a choir of singers, that all the parts be sung, but with sufficient softness to mark the contrast strongly with the *forte*.—The words *forte* and *piano* may be variously applied. But in general the single tunes call for the *piano* on the third line, and the double tunes on the two lines which precede the two last."

Harrison's Sac. Har.

To the bass belongs a bold and majestic accent, to the tenor a firm and manly stile; the counter should be soft and insinuating, and the treble peculiarly sweet and delicate. When the bass notes rise above the tenor, they should be sung soft, as tenor, and the tenor full, as bass.

Let each performer sing the part that is most suitable to his voice, and never stretch it beyond its proper bearing, nor strive to sing louder than the rest of the company, unless he is in the place of a leader.

Let the piece be set so that all parts may be sung with ease; for which purpose a pitch-pipe is very convenient.

Let the key-note be sounded first, and the parts take their respective pitches from it. Particular care should be taken to have every voice perfectly in tune; as the least variation from the true sound, though in but one voice, will render the harmony imperfect.

Let not the upper parts overpower the lower ones.

In Fugues, the tune and pronunciation should be very distinct and emphatic; and each part fall in with spirit. When the words are repeated, the accent should be more forcible, unless otherwise directed.

A Solo should be sung soft and graceful.

Time, is so necessary to be observed, (especially in a concert) that without it, the best piece of music would run into confusion of sounds: there should be an exact agreement of time, in all the parts, both as to the beats and accents. Particular attention should, also, be paid to the closing note; not to break it off abruptly, nor yet to die away in a faint and lifeless manner; but let it be
sounded

sounded clear and smooth, and gently swell the last beat, not jerking, but soft like an echo, and all conclude at the same instant. It would be well to raise the hand somewhat slower, in a closing note of but two beats; always observing to continue the sound the whole time of the last beat.

Decency and uniformity, in the position of body, and in beating of time, ought strictly to be attended to :---A small beat is sufficient for all, except the leader.—All levity, whispering, laughing, or looking about, while singing sacred words, is abominable, and renders the performance contemptible.

“ In the choice of tunes, let a particular regard be paid to the subject of the psalm or hymn. Different airs in music are suited to different sentiments and passions. A good taste will indeed enable us to make a nicer discrimination than words can readily suggest. But the following general rule is of principal importance, That tunes in the *sharp Key* or *Series* are naturally expressive of cheerfulness and joy, and should therefore be adapted to psalms of praise and thanksgiving; and that tunes in the *flat Key* are naturally expressive of humility, sorrow, and the tender affections, and should be sung to psalms of prayer, and of penitence, or to subjects mournful and pathetic. This rule is too commonly violated, and with the most unhappy effect: for hereby the sentiments, and the tune, are at variance with each other, and aim at contrary passions. The consequence is, that either the music must be without impression, or oppose the end which it ought to subserve. Whereas, when the tune and the sentiments properly accord, they mutually assist, and animate each other; the music acquires superior energy and expression, and adds vigor and delight to the sacred exercises of devotion.” *Harrison's Sac. Har.*

EXPLA--

EXPLANATION OF TERMS USED IN SINGING.

AFFETTUOSO, tender, affecting.
Bis, twice. i. e. repeat the passage.
Chorus, full harmony of all the parts.
Crescendo, increasing in sound.
Da Capo, or *D. C.* begin again, and conclude with the first strain.
Diminuendo, gradually diminishing in sound.
Divoto, in a devout manner.
Dolce, sweet.
Forte, *For.* or *F.* loud.
Fortissimo, very loud.
Fugue, when the parts succeed in imitation of each other.
Gratioso, graceful.
Lamentatone, lamenting and grave.
Languissant, in a languishing manner.
Maestoso, grand, majestic.
Piano, *Pia.* or *P.* soft, opposed to *Forte*.
Pianissimo, very soft.
Recitativo, a stile of music which resembles speaking.
Recte & Rectro, forwards, and backwards.
Solo, one part only.

Symphony, instrumental music preceding or following
Tacet, silence. [the vocal.
Tutti, all, see *Chorus*.
Verse, one finger to a part.
Voce Solo, a single voice.
Volti, turn over.
Volti subito, turn over speedily.
 The several distinctions of time succeed each other as follows:
Adagio, very slow.
Largo, slow.
Andante, moderately slow, distinctly and exactly.
Moderato, moderately.
Vivace, with life.
Allegro, quick.
Presto, very quick.
Prestissimo, most quick.
Allegro ma non Presto, brisk, but not too fast.

N. B. The time is often varied by placing words over the music for that purpose.

SELECT HYMNS.

HYMN for JUBILEE.

2. **T**HE gospel trumpet hear,
The news of heav'nly grace;
Ye happy souls draw near,
Behold your Saviour's face:
The year of Jubilee is come;
Return to your eternal home!

3. Jesus our great high priest
Hath full atonement made;
Ye weary spirits rest,
Ye mourning souls be glad!
The year of Jubilee is come;
Return, ye ransom'd sinners, home!

4. Extol the Lamb of God,
The all-atoning Lamb;
Redemption in his blood,
Throughout the world proclaim:
The year of Jubilee is come;
Return to your eternal home!

HYMN for DARTFORD.

1. **R**ISE, my soul, and stretch thy wings,
Thy better portion trace;
Rise from transitory things,
Tow'rd's Heav'n, thy native place.

Sun, and moon, and stars decay,
Time shall soon this earth remove;
Rise, my soul, and haste away
To seats prepar'd above.

2. Rivers to the ocean run,
Nor stay in all their course;
Fire ascending seeks the sun,
Both speed them to their source;
So a soul that's born of God,
Pants to view his glorious face;
Upwards tends to his abode,
To rest in his embrace.

3. Cease, ye pilgrims, cease to mourn,
Press onward to the prize;
Soon our Saviour will return,
Triumphant in the skies:
Yet a season and you know,
Happy entrance will be giv'n;
All our sorrows left below,
And earth exchange'd for heav'n.

HYMN for CHATHAM.

1. **T**HOU God of glorious majesty,
To Thee, in my distress to Thee,
A worm of earth I cry;
An half awaken'd child of man,

An heir of endless bliss or pain,
A sinner born to die!

2. Lo! on a narrow neck of land,
'Twixt two unbounded seas, I stand,
Secure insensible!

A point of time, a moment's space,
Removes me to an heav'nly place,
Or shuts me up in hell.

3. O God my inmost soul convert,
And deeply on my anxious heart,
Eternal things impress;
Give me to feel their solemn weight,
To tremble at the brink of fate,
And 'wake to righteousness.

4. Before me place in dread array,
'The pomp of that tremendous day,
When thou in clouds shalt come,
To judge the nations at thy bar;
And tell me, Lord, shall I be there,
To meet a joyful doom?

5. Be this my one great bus'ness here,
With serious industry and fear,
Eternal bliss to insure;
Thy righteous orders to fulfil,
To suffer all thy sov'reign will,
And to the end endure.

6. Then, Saviour, then my soul receive,
Transported from this vale to live
And reign with thee above;
Where faith is sweetly lost in sight,
And hope in full supreme delight,
And everlasting love.

HYMN for HELMSLEY.

1. **L**O! he comes in clouds descending,
Once for helpless sinners slain!
Thousand thousand saints attending,
Swell the triumph of his train.
Hallelujah, Hallelujah, Hallelujah:
All the Angels cry Amen.

2. Ev'ry eye shall now behold him,
Rob'd in dreadful majesty;
Those who set at nought and sold him,
Pierc'd and nail'd him to the tree,
Deeply wailing, &c.
Shall the true Messiah see.

3. Ev'ry island, sea, and mountain,
Heav'n and earth shall flee away;
All who hate him, must, confounded,
Hear the trump proclaim the day;
Come to judgment, &c.
Come to judgment, come away.

4. Now redemption, long expected,
See! in solemn pomp appear!
All his faints, by man rejected,
Now shall meet him in the air!
Hallelujah, &c.
See the day of God appear!

5. Answer thine own bride and Spirit,
Hasten, Lord, the gen'ral doom,
The new heav'n and eart'n t'inherit,
Take thy pining exiles home.
All creation, &c.
Travails! groans! and bids thee come.

6. Yea, amen! let all adore thee,
High on thine eternal throne!
Saviour, take the pow'r and glory;
Claim the kingdom for thine own.
O come quickly, &c.
Hallelujah! come Lord, come.

HYMN for EVESHAM.

1. **C**OME, thou Almighty King,
Help us thy name to sing,
Help us to praise,
FATHER all glorious!
O'er all victorious!
Come and reign over us,
ANCIENT of DAYS.

2. **J**ESUS our LORD, arise,
Scatter our enemies,
And make them fall!
Let thine almighty aid
Our sure defence be made,
Our souls on thee be stay'd;
Lord hear our call!

3. Come, thou incarnate WORD,
Gird on thy mighty sword—
Our pray'r attend!
Come! and thy people bless,
And give thy word success,
SPIRIT of holiness,
On us descend!

4. Come holy COMFORTER,
Thy sacred witness bear
In this glad hour!
Thou who almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
SPIRIT OF POW'ER!

5. To the Great ONE IN THREE
Eternal praises be,
Hence—evermore!
His sov'reign Majesty
May we in glory see,

And to eternity
Love and adore!

H Y M N for E D E N B O R O U G H.

1. **H** A I L holy, holy, holy Lord!
Be endless praise to thee;
Supreme, essential One ador'd,
In co-eternal three!

2. Inthron'd in everlasting state,
E'er time its round began,
Who join'd in council to create
The dignity of man.

3. All that the name of creature owns,
To thee in hymns aspire;
May we, as angels on our thrones,
Forever join the choir!

4. Hail holy, holy, holy Lord!
Be endless praise to thee;
Supreme essential One ador'd,
In co-eternal Three!

H Y M N for S A L I S B U R Y.

2. **N** O T H I N G have I, Lord, to pay,
Nor can thy grace procure;
Empty send me not away,
For I, thou know'st am poor:
Dust and ashes is my name,
My all is sin and misery;

Friend of sinners, spotless Lamb,
Thy blood was shed for me!
3. Without money, without price,
I come thy love to buy;
From myself I turn my eyes,
The chief of sinners I:
Take, O take me as I am,
And let me lose myself in Thee!
Friend of sinners, spotless Lamb!
Thy blood was shed for me!

H Y M N for L E O M I N S T E R.

2. **B** A R R E N although my soul remain,
And no one bud of grace appear,
No fruit of all my toil and pain,
But sin and only sin is here:
Altho' my gifts and comforts lost,
My blooming hopes cut off I see,
Yet will I in my Saviour trust,
And glory that he died for me.

In hope believing against hope,
Jesus my Lord and God I claim,
Jesus my strength shall lift me up,
Salvation is in Jesus' name:
To me he soon shall bring it nigh,
My soul shall then out-strip the wind,
On wings of love mount up on high,
And leave the world and sin behind.

HYMN for WATERFORD:

- P**UBLISH, spread to all around
The great JEHOVAH's name;
Let the trumpet's martial sound
Him Lord of host proclaim:
Praise him ev'ry tuneful string,
All the reach of heav'nly art;
All the pow'rs of music bring,
The music of the heart.
3. Him in whom they move and live,
Let ev'ry creature sing;
Glory to their Maker give,
And homage to their King:
Hallow'd be his name beneath,
As in Heav'n on earth ador'd;
Praise the Lord in ev'ry breath;
Let all things praise the Lord.

CHRISTMAS HYMN.

- C**HRIST, by highest Heav'n ador'd,
Christ the everlasting Lord;
Late in time behold him come,
Offspring of a Virgin's womb:
Veil'd in flesh, the Godhead see,
Hail th'incarnate Deity!

Pleas'd as man with men t'appear;
Jesus our Immanuel here.

CHORUS. Hark! &c.

3. Hail, the Heav'n born Prince of Peace,
Hail, the Sun of righteousness!
Light and life to all he brings,
Ris'n with healing in his wings;
Mild he lays his glory by,
Born, that man no more may die;
Born to raise the sons of earth,
Born to give them second birth!

CHORUS. Hark! &c.

CHRISTMAS CAROL:

2. **A**ND evermore, among our mirth,
Remember Christ our Saviour's birth;
And how they laid before his feet,
Their gifts of gold and odour sweet:
In Bethl'em there upon this morn,
There was this blest Messiah born;
3. According unto Heav'n's decree,
Man's God and Saviour for to be:
Near Bethlehem some shepherds kept,
And watch'd their flocks while others slept;
To whom God's Angel did appear,
Which put the shepherds in great fear.

4. See how the Lord of Heav'n and earth,
Shew'd himself lowly at his birth;
A sweet example for mankind,
To learn to bear an humble mind:
No costly robes or rich attire,
Did Jesus Christ our Lord desire:

5 If choirs of Angels did rejoice,
Well may mankind, with heart and voice,
Sing praises to the God of Heav'n,
That unto us his Son has giv'n:
Therefore unto his holy name,
Be honor, glory, pow'r and fame.
CHORUS. Glory &c.

ZION'S TRAVELLERS.

Men.

TELL us, O women, we would know
Whither so fast ye move?

Women.

We, call'd to leave the world below,
Are seeking one above.

Men.

Whence came ye, say, and what the place
That ye are trav'ling from?

Women.

From tribulation: we, through grace,
Are now returning home.

Men.

Is not your native dwelling here?
Like you not this abode?

Women.

We seek a better country far,
A city built by God.

Men.

Thither we travel, nor intend
Short of that bliss to rest;

Women.

Nor we, till in the sinner's Friend
Our weary souls are blest,

CHORUS.

Friends of the bridegroom we shall reign;
Saviour, we ask no more:
Hail, Lamb of God, for sinners slain,
Whom Heav'n and earth adore.

I N D E X.

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| COMMON METRE. | | | | | | LONG METRE. | | |
| Abingdon, | Heighington. | - 74 | Parindon, | Williams. | - 7 | Angel's Hymn, | Unknown. | - 7 |
| * Baptist's, | <i>Crans.</i> | - 55 | Plymouth, | Unknown. | - 11 | Bath, | Williams. | - 6 |
| Bethlehem, | <i>Billings.</i> | - 28 | Psaln 3d, | Stephenfon. | - 26 | Berlin, | <i>Billings.</i> | - 46 |
| Birmingham, | <i>Greatrix.</i> | - 58 | — 9th, | <i>Tuckey.</i> | - 3 | Brentwood's 100th. | | - 27 |
| Blackburn, | Unknown. | - 51 | — 11th, | Valentine. | - 60 | Bridgewater, | <i>Edson.</i> | - 22 |
| Buckingham, | Williams. | - 10 | — 20th, | Valentine. | - 67 | Bristol, | <i>Swan.</i> | - 54 |
| Boston, | <i>Billings.</i> | - 17 | — 24th, | <i>Tuckey.</i> | - 40 | Brookfield, | <i>Billings.</i> | - 4 |
| Cattleton, | Chetham. | - 70 | — 33d, | <i>Tuckey.</i> | - 30 | Darwent, | Unknown. | - 86 |
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| Edenborough, | Unknown. | - 39 | Rocheſter, | Williams. | - 8 | Lebanon, | Unknown. | - 31 |
| Frome, | Stephenfon. | - 51 | St. Afaph, | Margrove. | - 78 | Litchfield, | <i>Brownſon.</i> | - 56 |
| Funeral Thought, | Williams. | - 47 | St. Martin's, | Trans'pr. | - 3 | * Providence, | <i>Read.</i> | - 88 |
| Gainsborough, | Unknown. | - 68 | * Stratfield, | <i>Hawley.</i> | - 90 | * Psalm 17th, | <i>Lyon.</i> | - 87 |
| Gilead, | Unknown. | - 68 | * Sunbury, | <i>Weeks.</i> | - 83 | Old 100th, | Unknown. | - 4 |
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| Kingſton, | Unknown. | - 66 | Triumph, | Arne, | - 74 | Sanderland, | Unknown. | - 62 |
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| Newbury, | Williams. | - 29 | Windfor, | Tans'ur. | - 1 | * Wilmington, | <i>Weeks.</i> | - 86 |
| | | | * Zion's Travellers, | <i>Crans.</i> | - 96 | | | |

I N D E X.

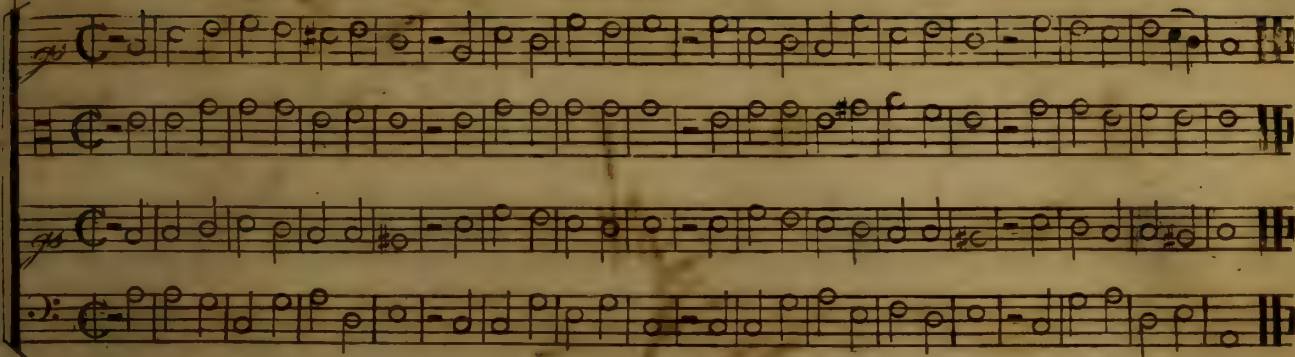
| <i>Tunes.</i> | <i>Authors.</i> | <i>Page.</i> | <i>Tunes.</i> | <i>Authors.</i> | <i>Page.</i> | <i>Tunes.</i> | <i>Authors.</i> | <i>Page.</i> |
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| Aylesbury, | Williams. | - 11 | Evesham, | Unknown. | - 38 | Warren, | <i>Billings.</i> | - 45 |
| Little Marlboro', | Williams. | - 10 | Falmouth, | Unknown. | - 84 | Waterford, | <i>Milgrove.</i> | - 77 |
| Mansfield, | Unknown. | - 82 | Fame, | <i>Johnson.</i> | - 23 | Williamsburgh, | <i>Johnson.</i> | - 33 |
| Maryland, | <i>Billings.</i> | - 20 | * Few Happy Matches, | <i>Crane.</i> | 91 | Zion, | Unknown. | - 71 |
| Newton, | Unknown. | - 79 | Greenfield, | <i>Edson.</i> | - 18 | | | |
| Norwich, | Unknown. | - 9 | Hardborough, | Unknown. | - 81 | A N T H E M S. | | |
| Philadelphia, | <i>Billings.</i> | - 32 | Helmfsley, | Unknown. | - 38 | | | |
| Pfalm 23d, | Unknown. | - 71 | Jubilee, | <i>Brownson.</i> | - 21 | Glory be, &c. Blow. | - | 97 |
| —67th, | <i>Tuckey.</i> | - 9 | Landaff, | <i>Tans'ur.</i> | - 12 | I am the Rose, &c. | <i>Billings.</i> | 98 |
| —103d, tenor | Unknown. | - 82 | Lenox, | <i>Edson.</i> | - 19 | I heard a Voice, &c. | Williams. | 110 |
| Stafford, | <i>Read.</i> | - 22 | Leominster, | Unknown. | - 52 | I was glad, &c. | Williams. | - 115 |
| | | | Leoni, | Unknown | - 85 | O clap your hands, &c. | <i>Tans'ur.</i> | 108 |
| | | | Mendom, | <i>Billings.</i> | - 16 | Preserve me, &c. from Adams. | - | 104 |
| | | | * Milton, | <i>Hawley.</i> | - 89 | Tell ye, &c. | Clark and Green. | 112 |
| | | | New-Haven, | <i>Johnson.</i> | - 36 | Vital Spark, &c. | <i>Billings.</i> | - 41 |
| | | | Pfalm 46th, | <i>Bull.</i> | - 49 | | | |
| | | | —89th, | <i>Jocelin.</i> | - 14 | | | |
| | | | —*146th, | <i>Jocelin.</i> | - 80 | | | |
| PARTICULAR METRES. | | | | | | | | |
| Chatham, | Unknown. | - 35 | | | | | | |
| Christmas Carol, | Alcock. | - 94 | | | | | | |
| Christmas Hymn, | Alcock. | - 92 | | | | | | |

The tunes with this mark () are new, or have never before been printed.*

Windfor.

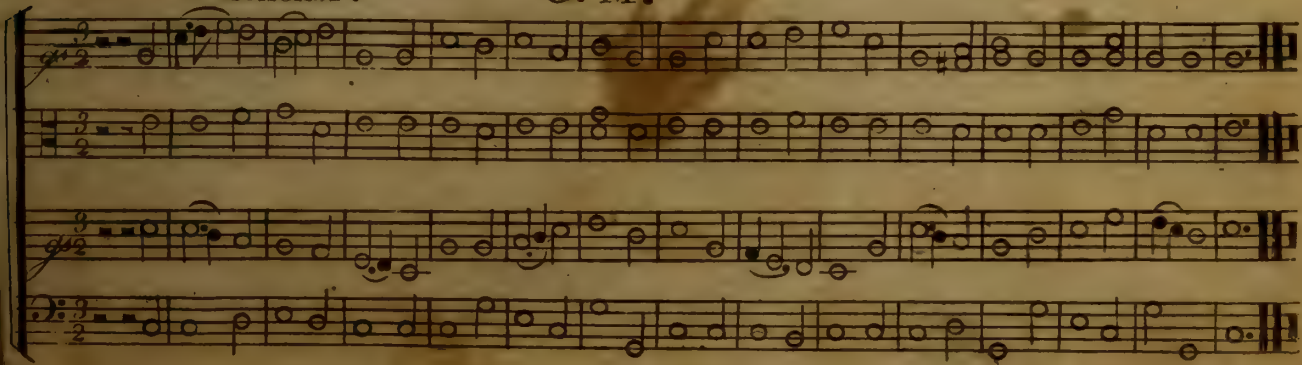
C. M.

1



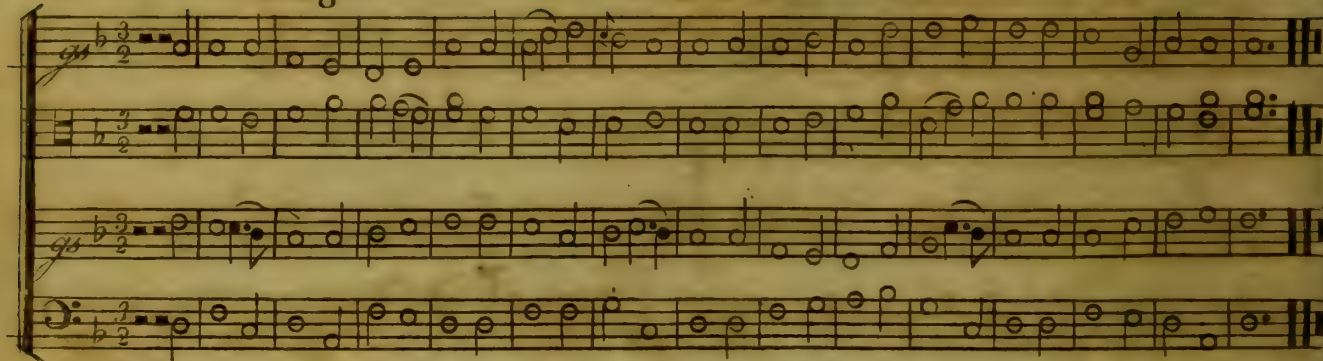
Colchester.

C. M.



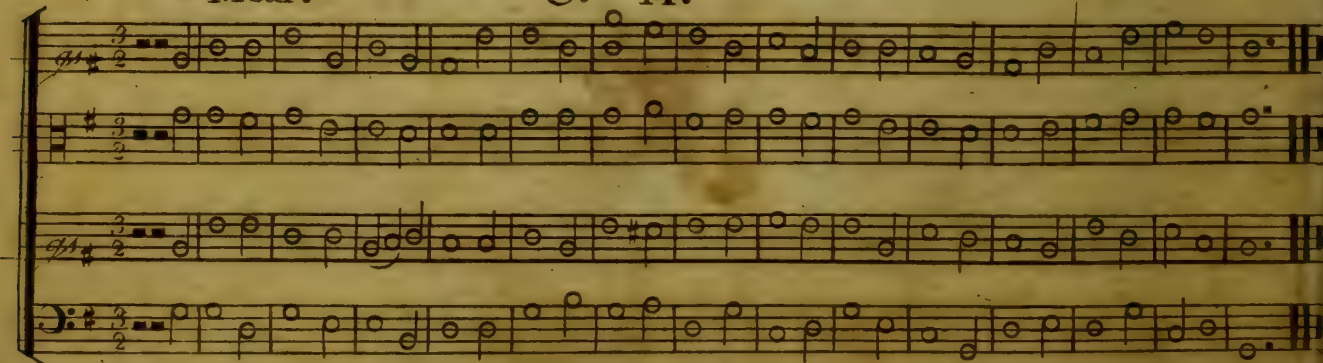
Wantage.

C. M.



Mear.

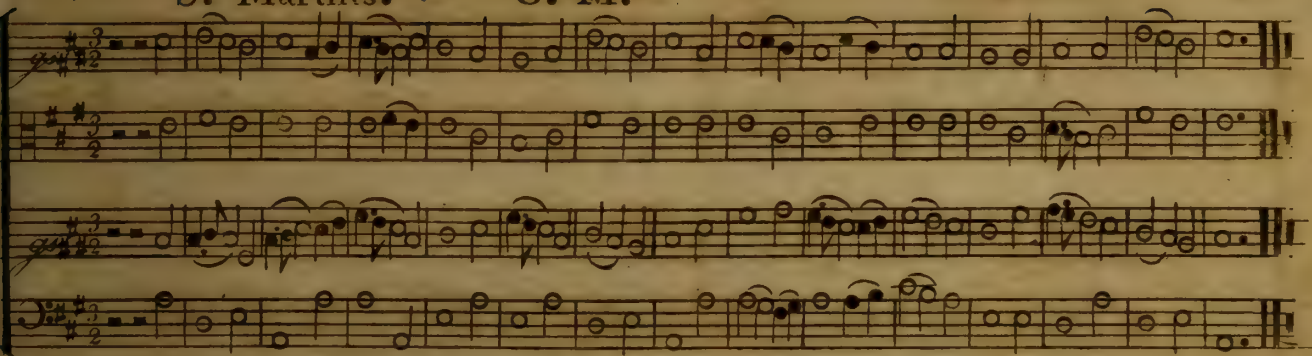
C. M.



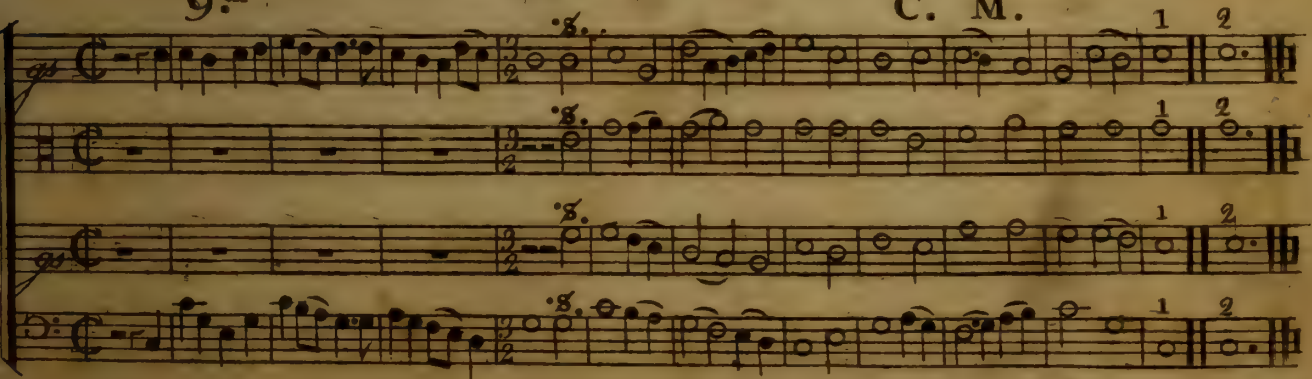
St. Martin's.

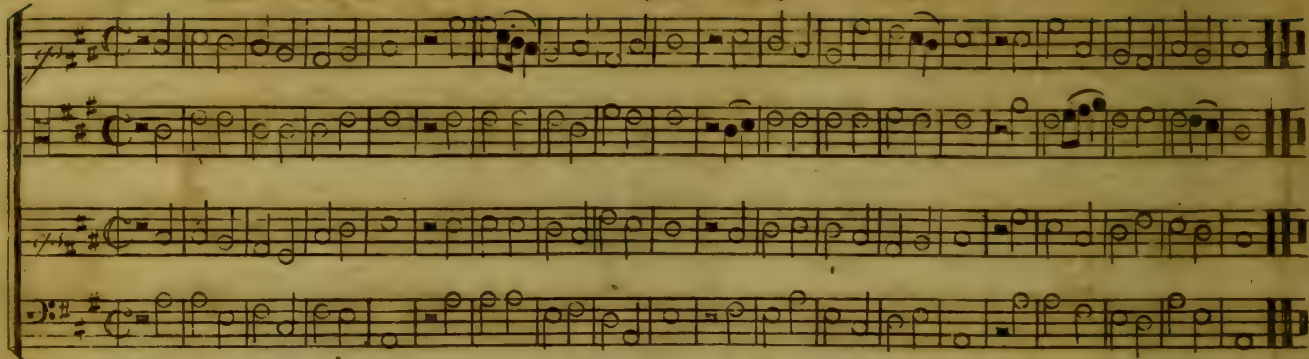
C. M.

3

9th

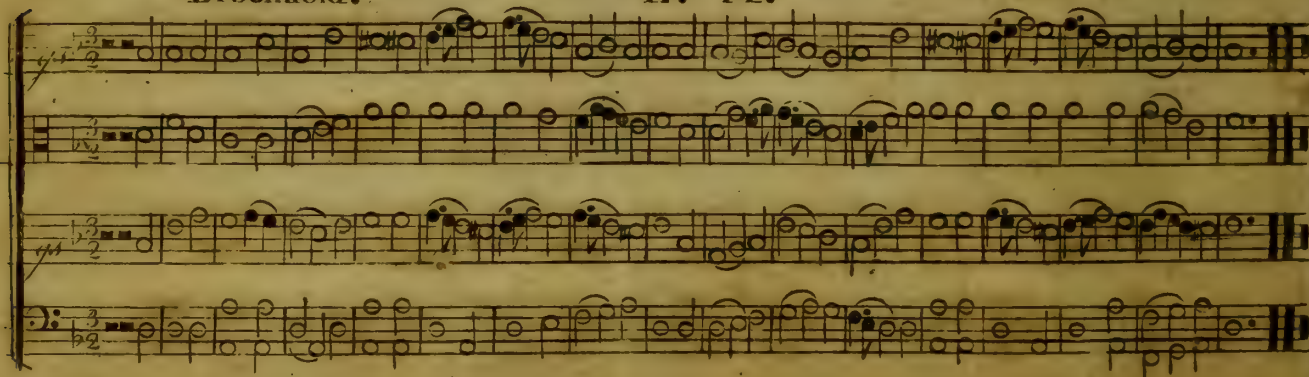
C. M.





Brookfield.

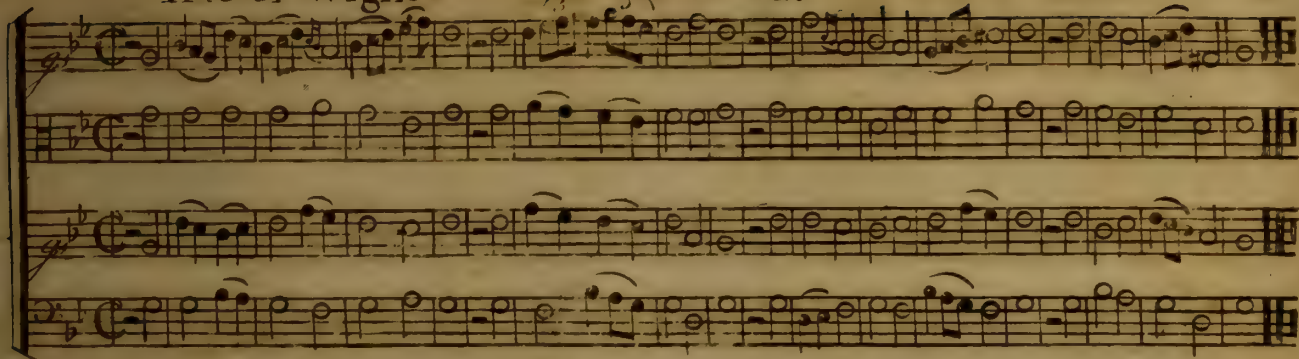
L. M.



Isle of Wight.

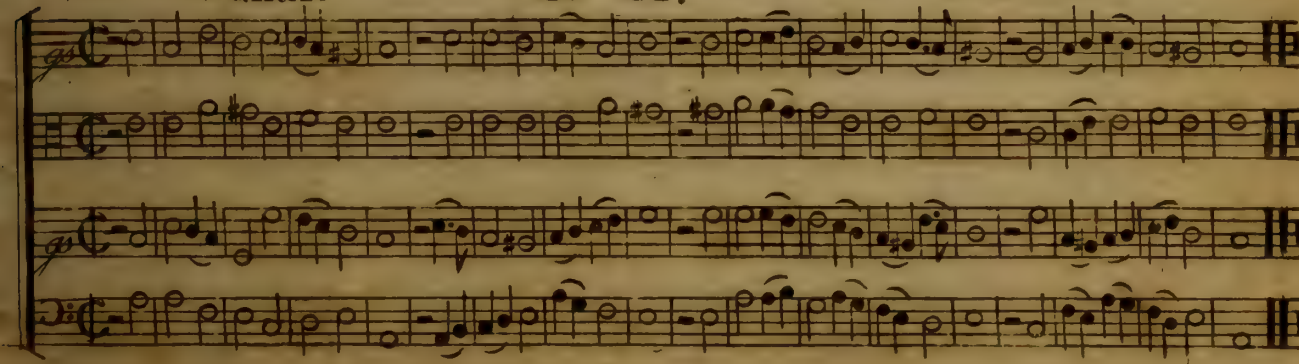
C. M.

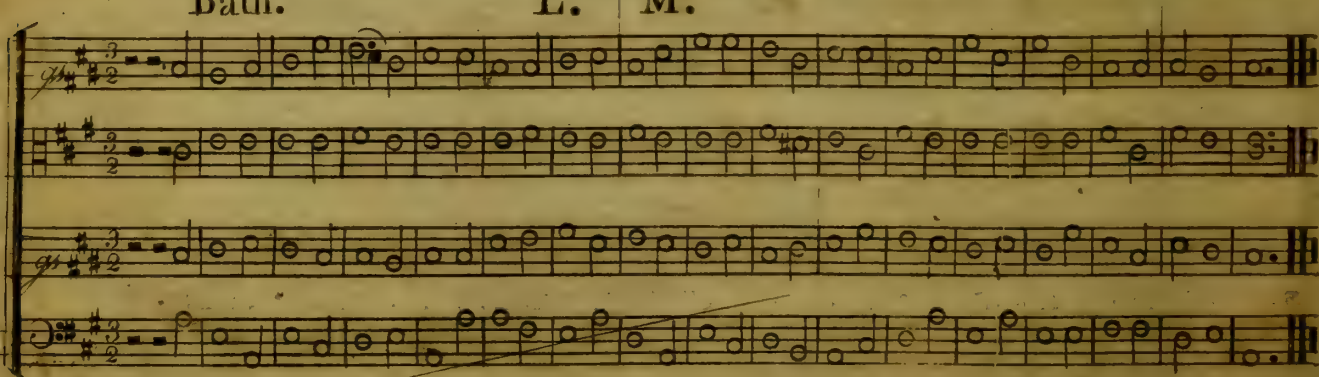
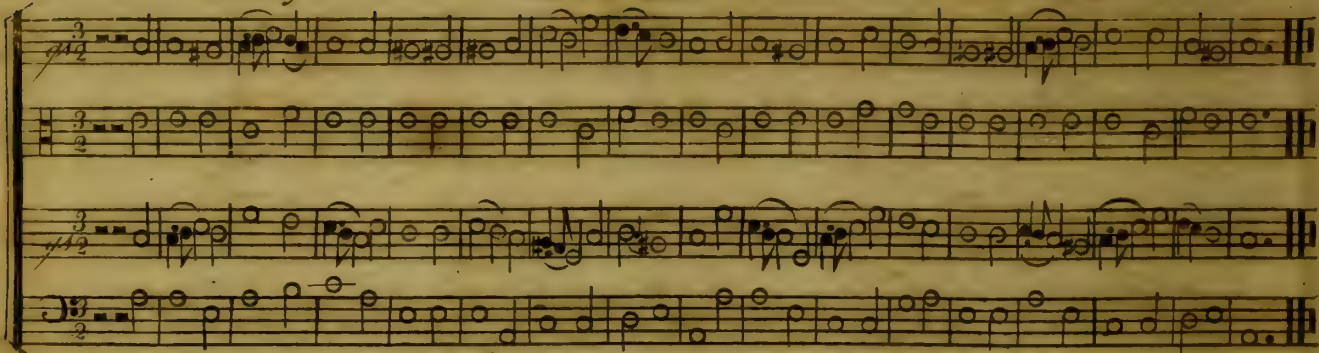
5



Walfal.

C. M.

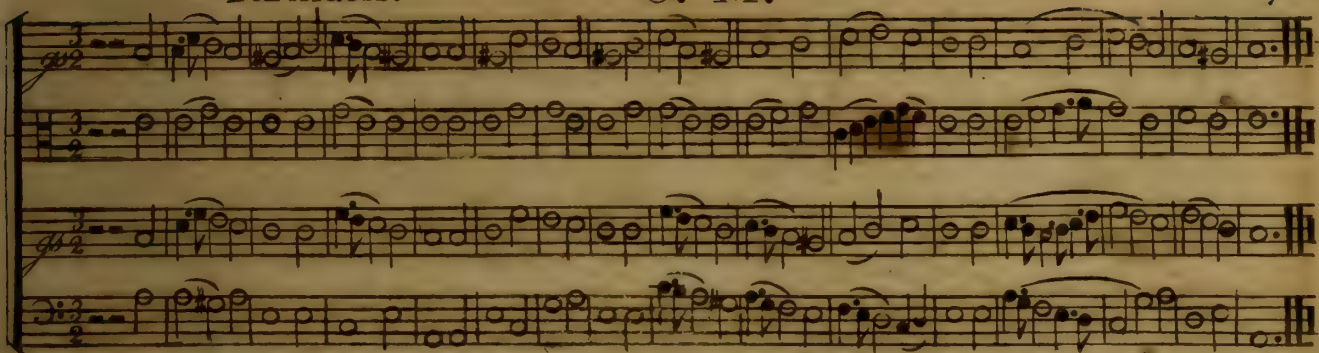




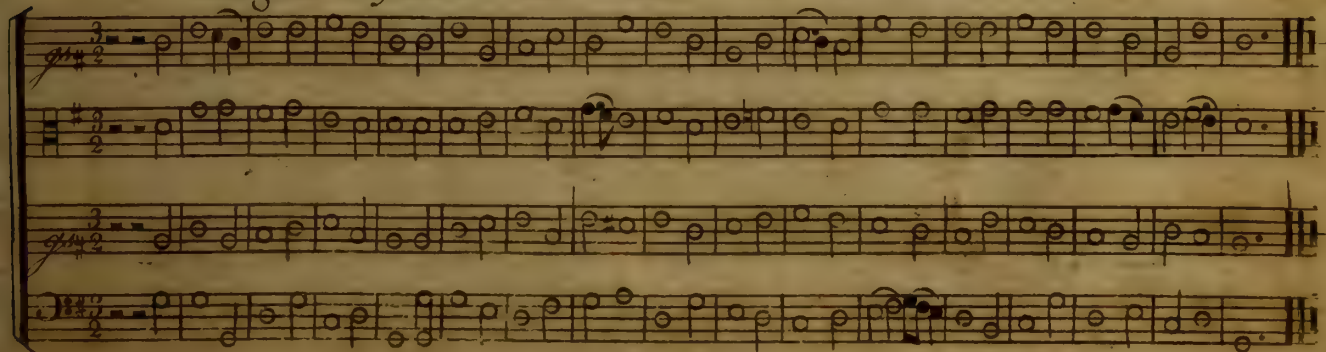
Parindon.

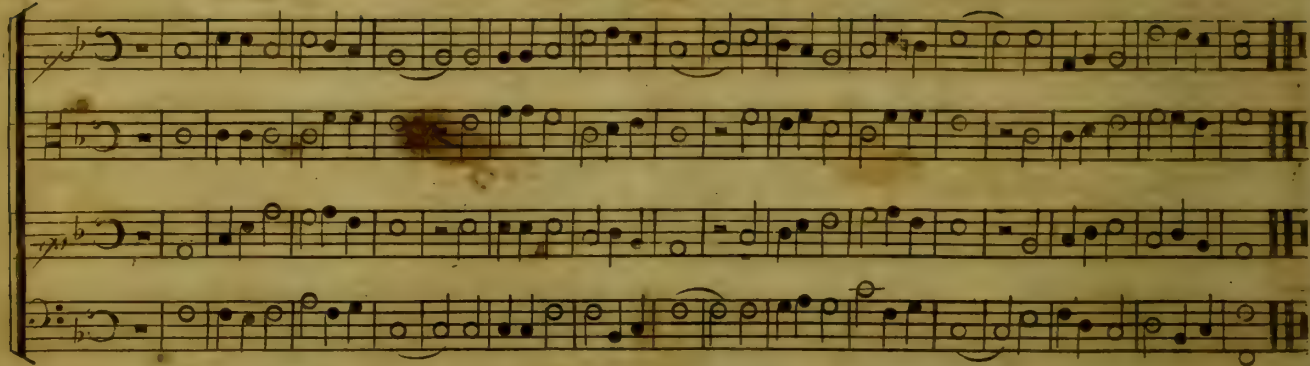
C. M.

7



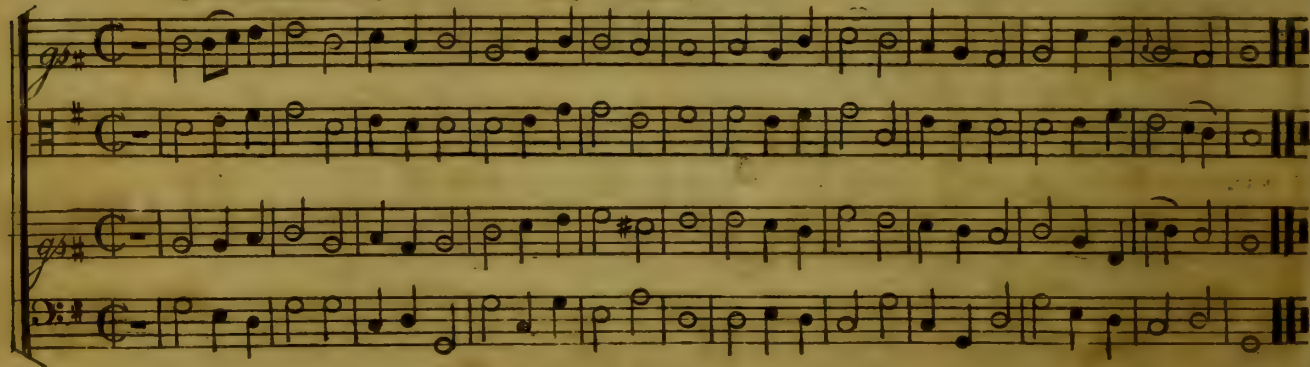
Angels Hymn. L. M.





Rochester.

C. M.



Norwich.

Pf. 61st

D. W.

S. M.

9

When overwhelm'dth grief My heart within me dies,

Helpless & far, Helpless & far from all relief,

Helpless & far from all,

Helpless & far from all re--lief,

67thPf. 67th

B. & T.

S. M.

To heav'n I lift mine eyes, eyes.

To bless —

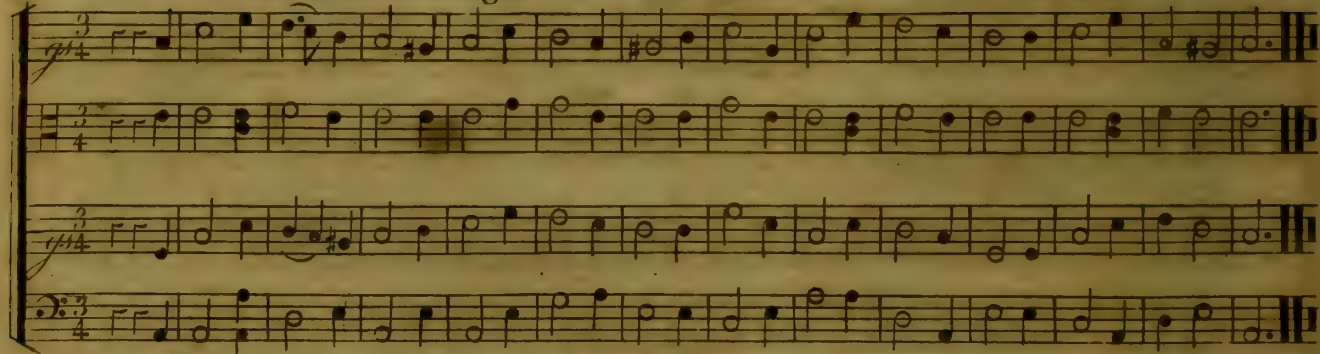
In mercy —

And cause —

On all —

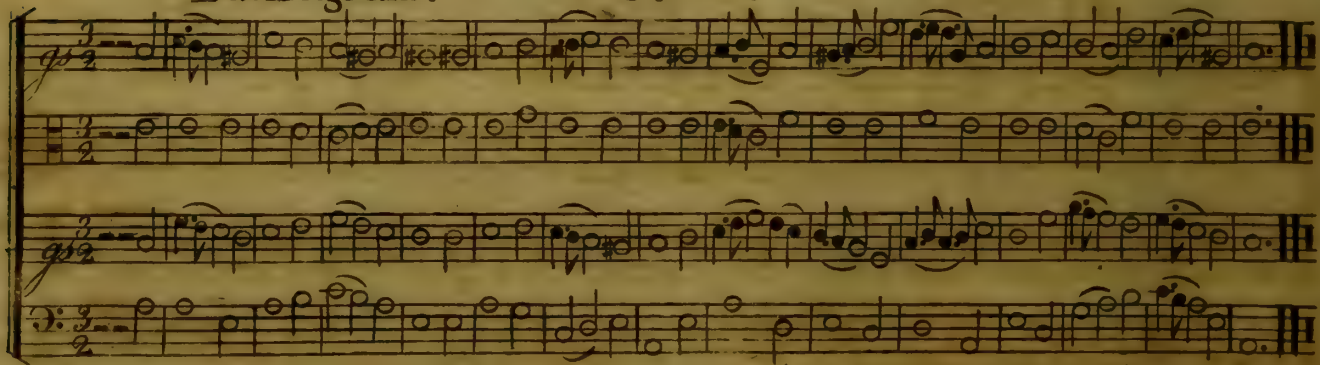
Little Marlborough.

S. M.



Buckingham.

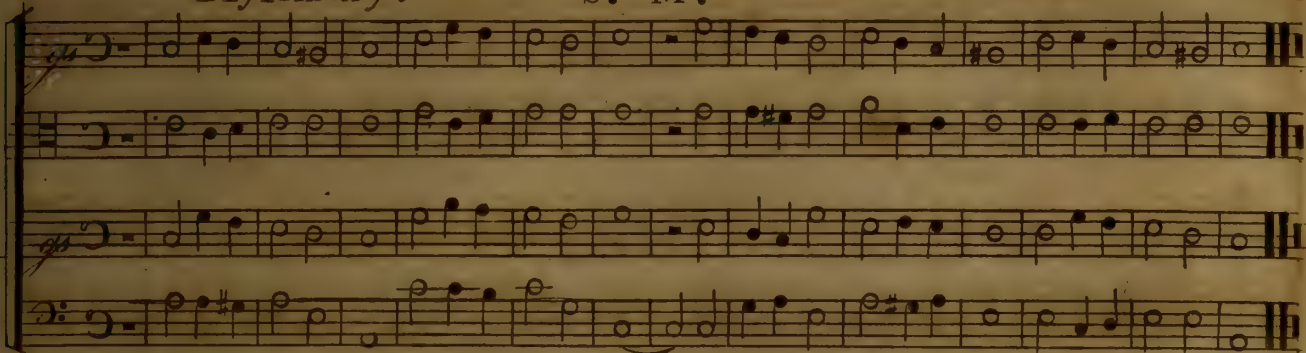
C. M.



Aylesbury.

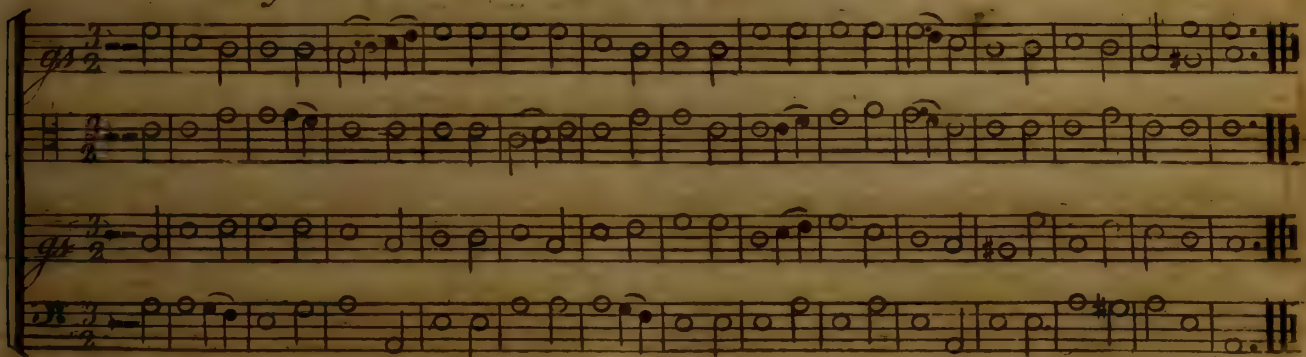
S. M.

11

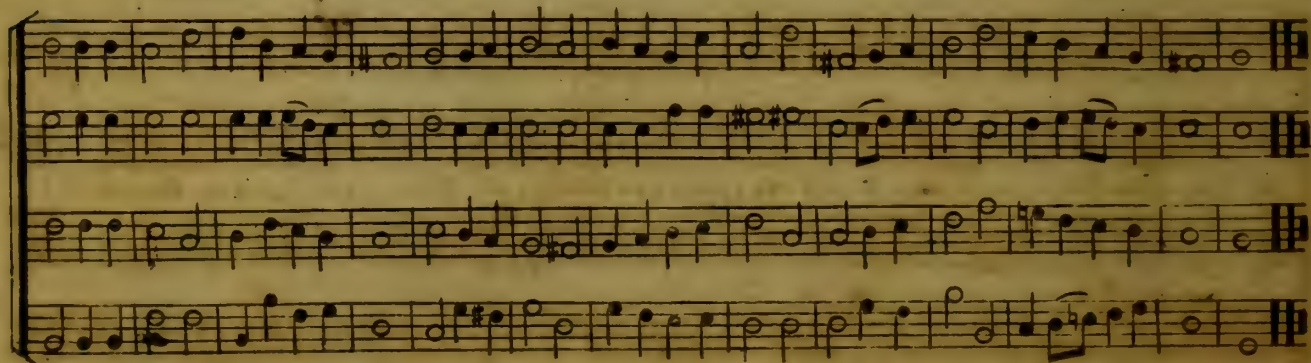


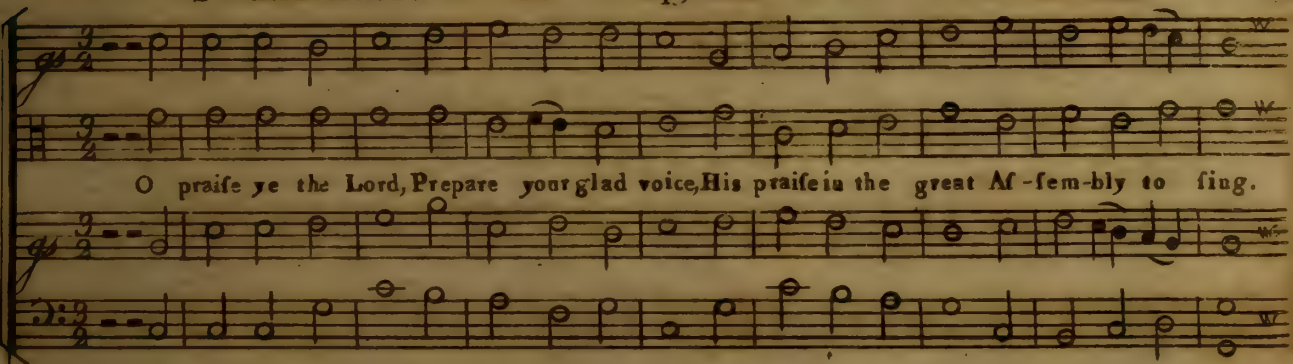
Plymouth.

C. M.



The God of glory—





O praise ye the Lord, Prepare your glad voice, His praise in the great As-sembly to sing.



In our great Cre-a-tor let Is-rél re-joice; And children of Si-on be glad in their King.

Think, might y God, on feeble man; How few his hours! how short his span! Short from y cradle to the grave

This system contains the first four staves of the musical score. The first staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The lyrics are written below the staves.

Who can secure his vi-tal breath Against the bold de-mands of death. With skill to fly, or pow'r to save?

This system contains the next four staves of the musical score. The first staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The lyrics are written below the staves.

The praises of my God (shall)

Thro' all the changing scenes of life, In trouble and in joy, *g.* The praises of my

The praises of my God (shall still), the

The praises of my God (shall still),

still the praises of my God shall still, my heart, my heart

God, the praises of my God shall still, My heart and tongue employ, My heart and tongue employ. play.

praises of my God shall still,

My Redeemer, let me be Quite happy at thy feet: Still to know my self and thee; Be this my bitter sweet.

The first system of the musical score consists of four staves. The top staff begins with a treble clef and a common time signature 'C'. The music is written in a key with one sharp (F#). The lyrics are written across the staves, with the first line of lyrics appearing between the second and third staves.

Look upon my infant state, And with a father's yearning bless: Don't thy ransom'd child forget, Nor leave me in distress.

The second system of the musical score also consists of four staves. The top staff begins with a treble clef and a common time signature 'C'. The music is written in the same key as the first system. The lyrics are written across the staves, with the first line of lyrics appearing between the second and third staves.

tend thy state, Those heav'nly guards a-round thee wait, Like cha-
 cha- r-ots, char'ots that at-tend thy
 cha- r-ots, like cha- r-ots, like
 tend thy state, Those heav'nly guards around thee wait, Like char'ots that at-tend thy state, Those

ots, like cha- r-ots,
 state, Those heav'nly guards a-round thee wait, Like char'ots that at-tend thy state. state.
 char'ots that at-tend thy state,
 heav'nly guards a-round thee wait, Like char'ots,

1 2
 1 2
 1 2

With rev'rence let the saints ap-pear, with rev'rence let the saints appear.

With rev'rence let the saints, the saints ap-pear And bow be-

With rev'rence let the saints ap-pear, with rev'rence let, with rev'rence let the saints appear

With rev'rence let the saints ap-pear, with rev'rence let the saints ap--pear

His high commands with rev'rence hear, his high com-

fore the Lord,

His high commands with rev'rence hear, his high commands with

His high commands with rev'rence hear,

His high commands with rev'rence hear,

his high commands,

Continued.

27

mauds with reverence hear

And tremble at his word, and tremble at his word, & tremble

mauds with reverence hear

And tremble at his word, and tremble at his word.

And tremble at his word,

and tremble at his word & tremble.

And tremble at his word,

and tremble at his word, and tremble

Brentwood's, 100th

Pf. 97th

2^d verse

D^r. W.

L. M.

All ye bright armies of the skies,

While shepherds watch'd their flocks by night, All rested on the ground; The Angel of the Lord came down, And glory

The Angel of the Lord came down, And glory shone a-round, The Angel of the Lord came down, & glory shone a-round, The Angel of the Lord came down, & glory shone a-round, The Angel of the Lord came down, & glory shone, & glory shone a-round.

Continued.

29

Lord came down, and glo ry shone,

nd, And glo ry, and glo ry, and glo ry shone a round, round.

Angel of the Lord came down,

nd,

Newbury.

Pf. 145th

D: W.

C. M.

In sounds of glo ry sing.

Sweet is mem'ry of thy gr^{ace}, My God, my liv'nly K^{ing}. U^g a togethy ri'ousness In sounds of &c. of glo ry sing.

In sounds of glo-ry sing, in sounds of glory sing.

In sounds of glo-ry sing,

Largo

Re-joice, ye righteous, in the Lord; This work be- longs to you: Sing of his name, his ways, his

word, How ho- ly, just and true! His mer- cy and his righteou- ness Let heav'n and earth pro- claim;

His works of na-ture and of grace Reveal his wondrous name. Rejoice, ye shining worlds on high.

Pf. 24th 5th verse, D! W.

L. M.

Be-hold the King of glo-ry aigh, Whocan this King of glory be? The migh-ty Lord, the migh-ty Lord, the Saviour's he.

Let differing nations join To celebrate thy fame; And all the world, O Lord, combine To praise thy glorious name.

And all the world, O Lord, combine, & all the world, O Lord, combine

And all the world, O Lord, O Lord, combine To praise, to praise thy glorious name.

And all the world, O Lord, combine To praise, — — — — — fe,

And all the world, O Lord, O Lord,

Ye ho-ly souls, in God re-joice, Your Maker's praise be-comes your voice; Great is your theme, your songs be

new; Sing of his name, his word, his ways, His works of na-ture and of grace, How wise and ho-ly, just and true!

Soft Loud Soft

Rise my Soul thy better Rise from

This system contains the first three staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, with various note values and rests. The lyrics are written below the staves, with some words aligned with specific notes.

Loud Soft Loud Soft Loud Soft

Towards Time Time Rise Rise Rise

This system contains the next three staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system, with the same notation style. The lyrics are written below the staves, with some words aligned with specific notes.

Loud

Slow

Rife

Thou God of glorious Majesty

A sinner, born to die.

Thy words y raging wind controul, And rule the boistrous deep, Thou mak'st y sleeping billows roll, The ro-lling billows

New-Haven. Pf. 115th 2^d verse D. W.

sleep, The roll-ing billows sleep. Heav'n is thy higher count, there stands thy throne, And thro' the lower worlds thy

will is done: Our God fram'd all this earth, these heav'ns he spread, But fools a-dore the gods their hands have made;

The kneeling crowd with looks devout be-hold, Their silver sa- . . . vious, and their fairs of gold.

Helmfiley.

Loud. Soft, when repeated

Loud

Soft

Loud

Lo! he comes in clouds descending,

Hallelujah

Evelham.

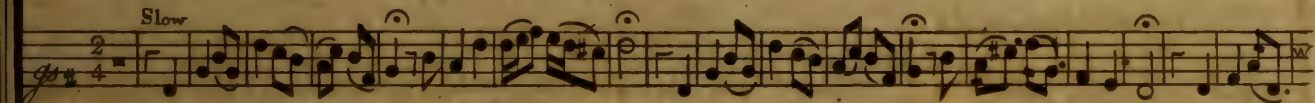
M^r. G. W. Page 181.

To the great One in Three

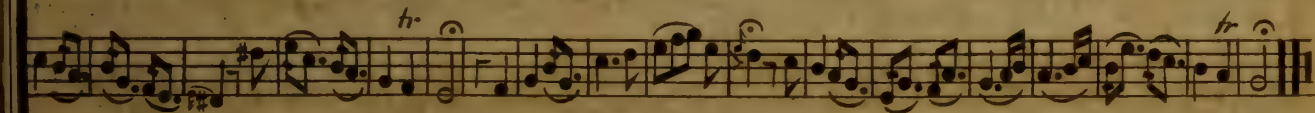
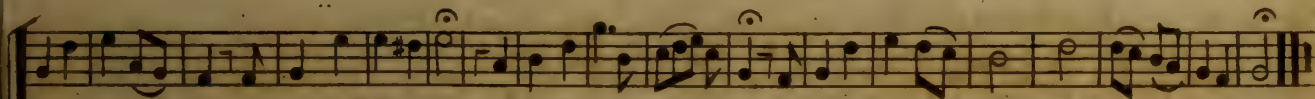
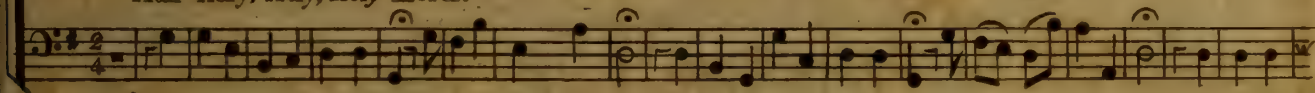
Love and adore.



Slow



Hail Holy, Holy, Holy' Lord!



The dig-ni-ty of Man.

Tenor.

Erect your heads, eternal gates; Unfold to en-ter-
Who is this King, this King of Glory? The Lord for-
tain The King of Glory: see! he comes With his celestial train, train.

Who?
strength, The Lord for strength renowned: In battle mighty, o'er his foes Eternal Victor crown'd, Eternal Victor crown'd, eternal Victor crown'd.

The Dying Christian to his Soul: An ANTHEM, Words from M^r. Pope. 41

Vital spark of heav'nly flame!

Trembling, hoping, ling'ring, flying,

Quit, oh quit this mortal frame;

For.

Pia.

Oh, the pain, the bliss of dying: Cease, fond nature, cease the strife, Let me languish in--to life.

Pia.

Languissant.

Hark! they whisper; Angels say, Sister Spirit, come away!

What is this absorbs me quite,

Shuts my sight

Steals my senses,

Drowns my spirits,

draws my breath?

Tell me, my Soul, can this be Death?

The world recedes, it dis-appears!

Heav'n opens on my eyes! my ears With sounds seraphic,

Heav'n opens on my eyes! my ears With

The world recedes, it disappears!

For.

sounds seraphic ring: Lend, lend your wings! I mount, I fly! O grave, where is thy victory? O Death! where is thy sting?

Mourn, mourn, ye faints, who once did see,

Our

Mourn, mourn, ye faints, who once did see Our Saviour dear nail'd to the

Mourn, mourn, ye faints, who once did see,

Our

Mourn, mourn, ye faints, mourn, mourn, ye faints, who once did see,

Our

Saviour dear nail'd to the tree: *g.*

A bitter death he did en--dure.

tree, nail'd to the tree: *g.*

A bitter death he did en--dure.

A bitter death he

Saviour dear nail'd to the tree: *g.*

A bitter death he did en--dure.

A bitter death,

Saviour dear nail'd to the tree: A bitter death he did en dure,

A bitter death he did, A bitter &c.

Continued.

1 2 45

To save the souls of men,

did en dure;

To save the souls, to save the souls of men se-cure. cure.

To save the souls of men se-cure,

To save the souls of men se-cure,

Warren. Mr. G. W. Hymn. 35th

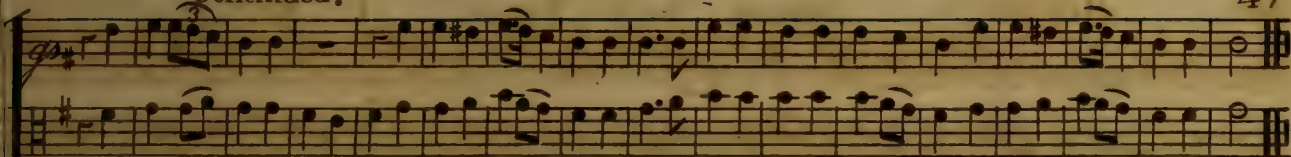
Children of the heavenly King, As ye journey sweetly sing, Sing your Saviour's worthy praise, Glorious in his works & ways.

He dies! He dies! the heavenly Lover dies! The tidings strike a doleful sound On my poor heartstrings;

This system contains the first two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of text appearing between the two staves.

deep he lies In the cold caverns of the ground. Come, saints, & drop a tear or two On the dear bosom of your God,

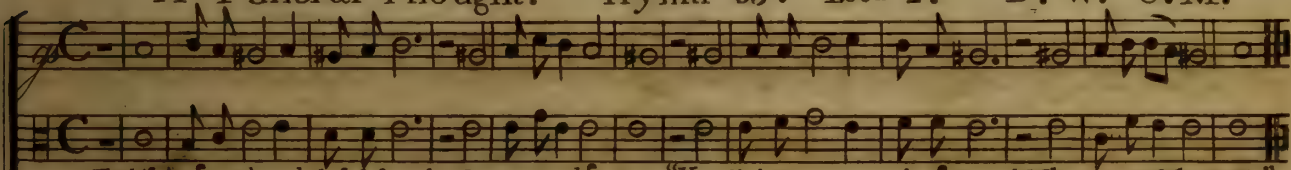
This system contains the next two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the second line of text appearing between the two staves.



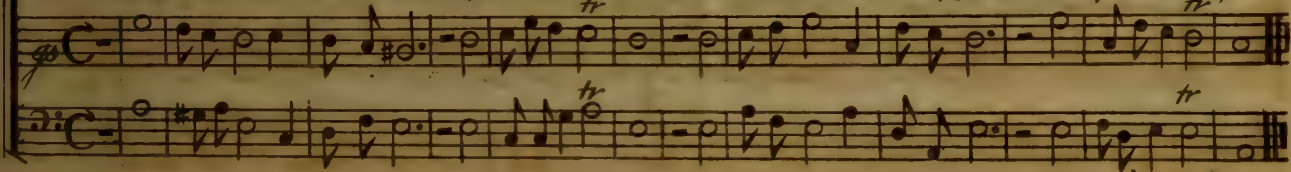
He shed a thousand drops for you, A 1000 drops of richer blood, A 1000 drops, a 1000 drops, a 1000 drops of richer blood.



A Funeral Thought. Hymn 63^d Book 2^d D. W. C. M.



Hark from ^e tombs, a doleful sound, My ears attend ^e cry, "Ye living men come view ^e ground Where you must shortly lie."



God of my salva-tion hear, And help me to be-lieve; Simply do I now draw near, Thy Blessing to re-ceive.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef. The lyrics are written below the staves.

Full of guilt, alas, I am, But to thy wounds for refuge flee: Friend of sinners, spotless Lamb, Thy blood was shed for me. me.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef. The lyrics are written below the staves. The system ends with a double bar line and the numbers 1 and 2 indicating a repeat or a second ending.

Ye that delight to serve the Lord, The honours of his name record, His sacred name for-ever

bless: Wheree'r the circling sun displays His rising beams or setting rays, Let lands & seas his pow'r confess.

With songs - With - With songs & honours sounding, sounding loud Address y Lord on high: With songs - With - With - Over -

Over y heavns he spreads his cloud, & waters veil y sky, - And waters veil, & waters veil y sky. sky.

ver - Over - And - Over - And - And -

Blackbourn.

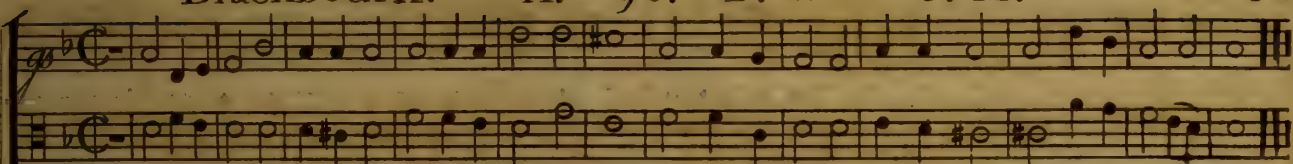
Pf.

90th

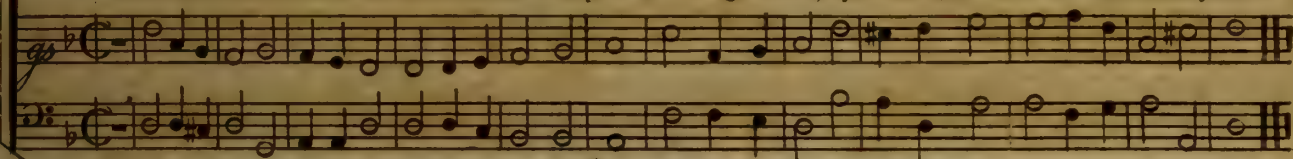
D! W

C. M.

51



Return, O God of love, return! Earth is a tiresome place: How long shall we, thy children, mourn Our absence from thy face?



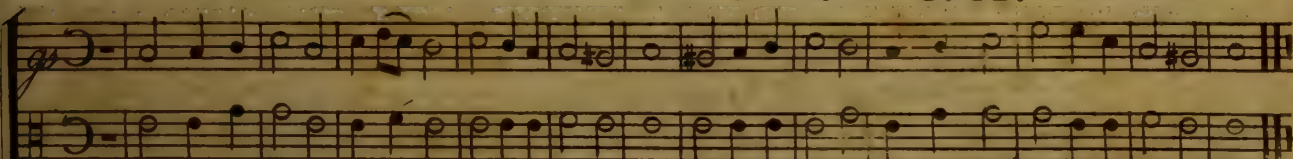
Frome.

Pf.

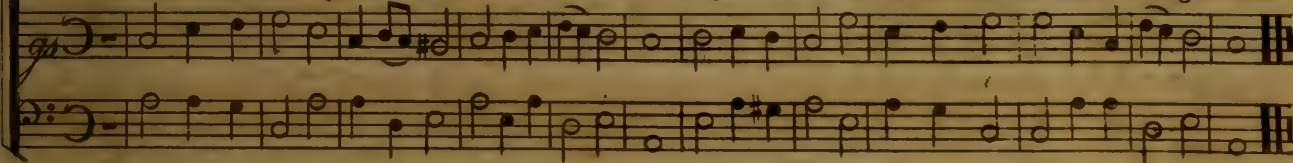
23^d

D! W.

C. M.

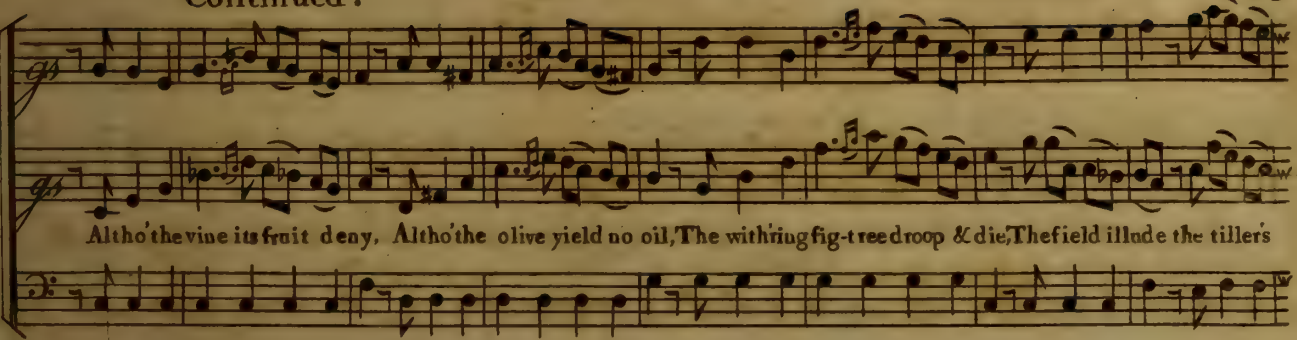


My Shepherd will supply my need, Jehovah is his name; In pastures fresh he makes me feed, Beside the living stream.

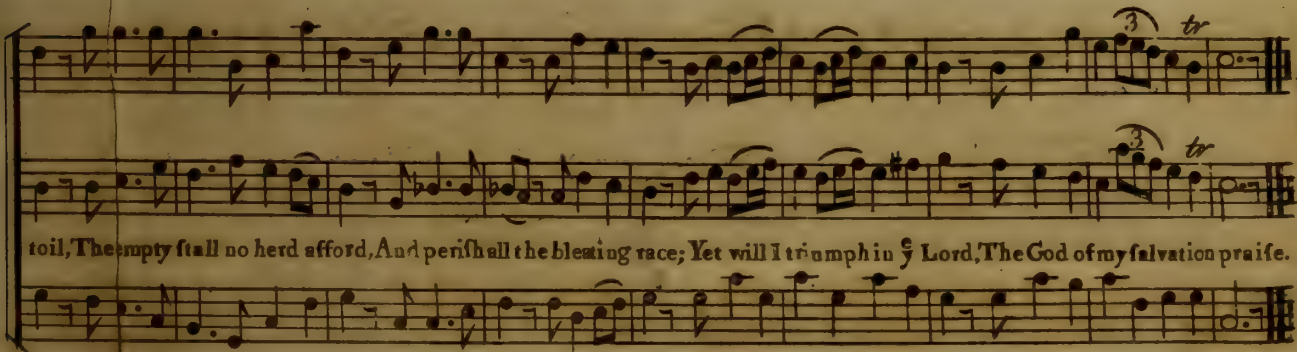


Away my unbelieving fear! Fear shall in me no more take place; My Saviour doth not yet appear; He hides ^ε brightness of his

face: But shall I therefore let him go, And basely to ^ε tempter yield? No, in the strength of Jesus, no! I never will give up my shield.



Altho' the vine its fruit deny, Altho' the olive yield no oil, The withring fig-tree droop & die, The field illade the tiller's



toil, The empty stall no herd afford, And peris shall the blessing race; Yet will I triumph in $\frac{6}{8}$ Lord, The God of my salvation praise.

Spang'ed with stars & shining

The lofty pillars of the sky, And spacious concave rais'd on high,

This block contains the first system of a musical score. It features two staves of music. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some rests. The bottom staff begins with a bass clef and a common time signature. The lyrics 'Spang'ed with stars & shining' are placed above the top staff, and 'The lofty pillars of the sky, And spacious concave rais'd on high,' are placed below the bottom staff.

Th'unwearid sun, from


frame, Their great O-riginal proclaim.

Th'unwearid sun, from day to day, Pours

Th'unwearid sun, from day to day, Pours knowledge on his

Th'unwearid sun, from day to day, Pours knowledge on his golden

This block contains the second system of the musical score. It features two staves of music. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some rests. The bottom staff begins with a bass clef and a common time signature. The lyrics 'Th'unwearid sun, from' are placed above the top staff, 'frame, Their great O-riginal proclaim.' are placed below the bottom staff, and 'Th'unwearid sun, from day to day, Pours' is placed above the top staff. The lyrics 'Th'unwearid sun, from day to day, Pours knowledge on his' are placed below the bottom staff, and 'Th'unwearid sun, from day to day, Pours knowledge on his golden' are placed below the bottom staff.


 day to day, Pours knowledge on his golden ray, And publishes to ev'ry land,

knowledge on his gold-en ray, And pub-lish-es to ev'ry land, The work of an almighty hand. hand.

gold-en ray, And pub-lish-es to ev'ry land,

ray, And pub-lish-es to ev'ry land, And publishes to ev'ry land,


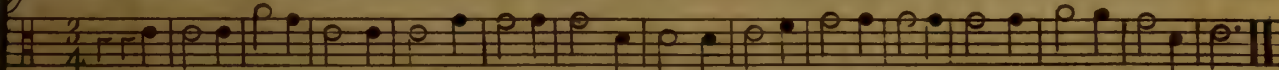
* Baptist's.

Pr.

95th

D: W:

C. M.



 Sing to the Lord Jehovah's name, And in his strength rejoice, When his salvation is our theme, Exalted be our voice.

Musical score for the first system of the hymn. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef. The music is in common time (C). The lyrics are written below the staves.

'Twas from thy hand, my God, I came, A work of such a curious frame; In me thy fearful

Musical score for the second system of the hymn. It consists of two staves. The music continues from the first system. The lyrics are written below the staves.

me thy fearful won--ders shine, And each proclaim thy skill di-vine, And each proclaim thy skill

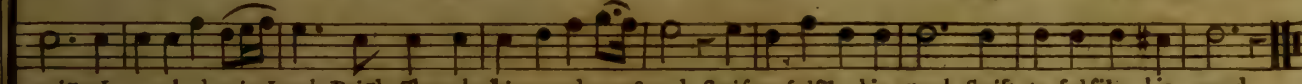
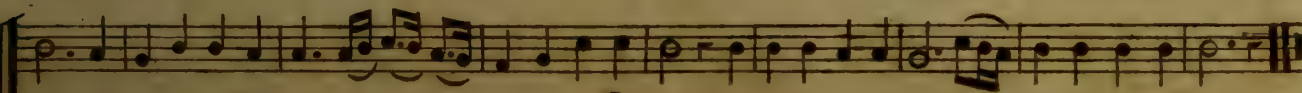
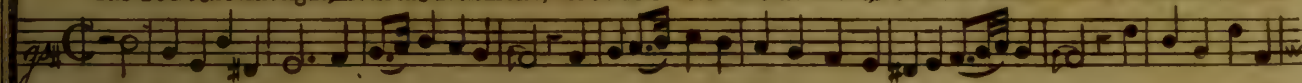
In me thy fearful wonders shine, And ea-----ch proclaim thy skill-----divine. vine.

won--ders shine, And each pro-claim thy skill di-vine, And each proclaim thy skill

-----n-ders shine, And ea-----ch proclaim thy skill-----



The God Jehovah reigns, Let all the nations fear; Let sinners tremble at his throne, & saints be humble there. Jesus the Saviour



reigns; Let earth adore its Lord; Bright Cherubs his attendants stand, Swift to fulfil his word, Swift to fulfil his word.



This is the day

This is the day, the day the Lord hath made, the

This is the day, This is the day

This is the day, This is the day, the day

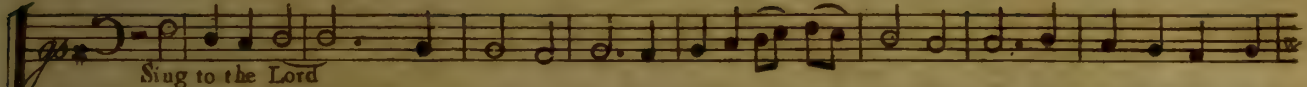
Lord hath made, the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, Let

And praise surround the throne,
Let heav'n rejoice let earth be glad, And

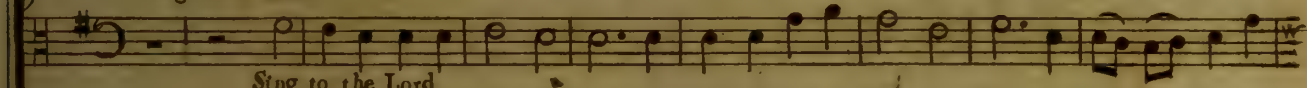
throne, And praise surround the throne, the throne, And praise...sur-round the throne.
praise surround the throne, And praise surround the throne, And praise...sur-rou-nd the throne.
And praise surround the throne, the throne, And praise sur-round the throne.
And praise surround the throne, And praise...sur-rou-nd the throne.

Why should I, like a timorous Bird,
 Since I have plac'd my trust in God, A refuge always nigh;
 2^d Treble.
 Why should I, like a timorous Bird,
 To


To distant mountains, to distant mountains, to distant mountains fly?
 Tenor.
 distant mountains, to distant mountains, to distant mountains fly?



Sing to the Lord

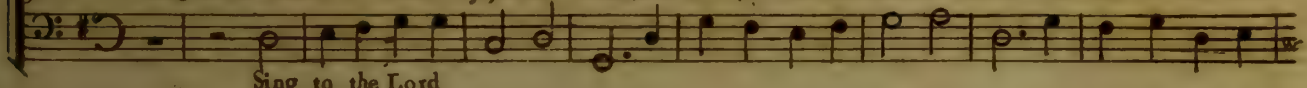


Sing to the Lord

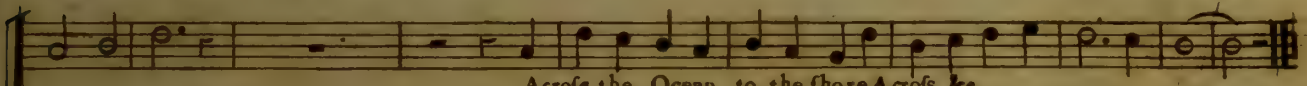


Sing to the Lord

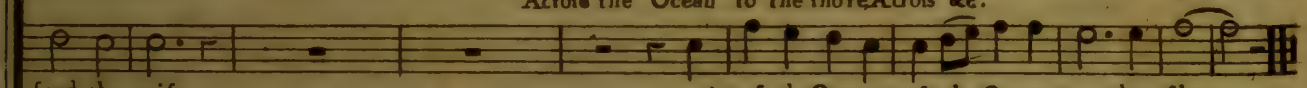
with joy-fal voice; Let ev'ry land his Name a dore; A-me-ri-ca shall



Sing to the Lord



Across the Ocean to the shore, Across &c.



Send the noise

Across the Ocean, cross the O-cean to the shore.




Across the Ocean to

the

shore, --

A--cross &c.



Across the O-cean to

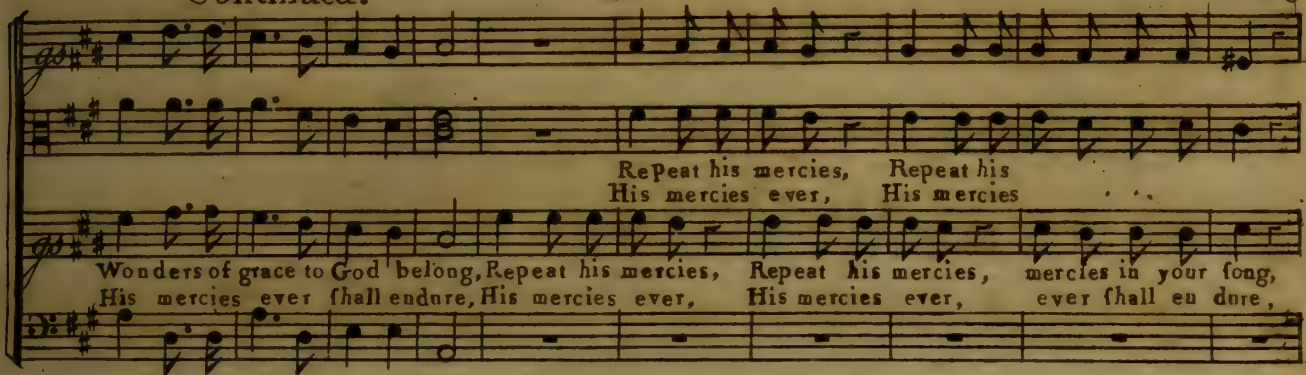
the shore,

A--cross &c.

Give to our God im--mor--tal praise; Mer-cy and truth are all his ways:
Give to the Lord of lords re--nown; The King of kings with glo--ry crown:

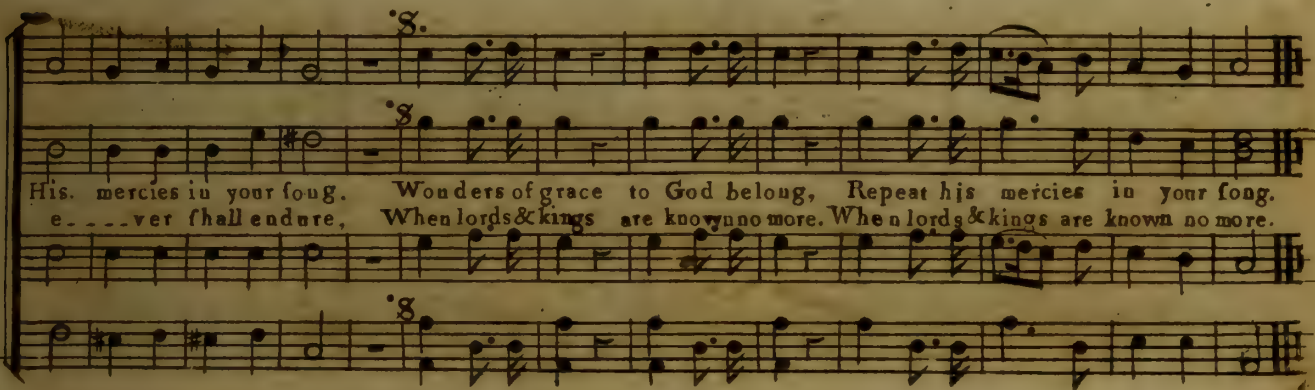
Wonders of grace to God be--long, Repeat his mer--cies in your song.
His mercies e--ver shall en--dure, When lords and kings shall be no more.

Wonders &c.



Repeat his mercies, Repeat his
His mercies ever, His mercies


Wonders of grace to God belong, Repeat his mercies, Repeat his mercies, mercies in your song,
His mercies ever shall endure, His mercies ever, His mercies ever, ever shall endure,




His mercies in your song. Wonders of grace to God belong, Repeat his mercies in your song.
ever shall endure, When lords & kings are known no more. When lords & kings are known no more.

Awake, ye saints; to praise your King Your sweetest passions raise; Your pious pleasure while you sing Increasing with f

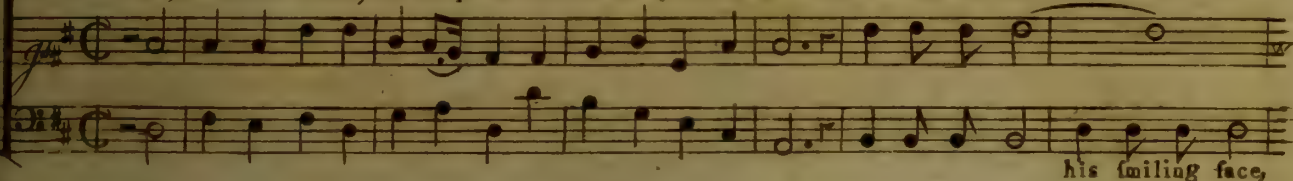
praise. Great is f Lord & works unknown Are his divine employ; But still his saints are near his throne, His treasure & his joy.



his smiling face,



My soul, how lovely is the place To which thy God resorts! 'Tis heav'n to see-----



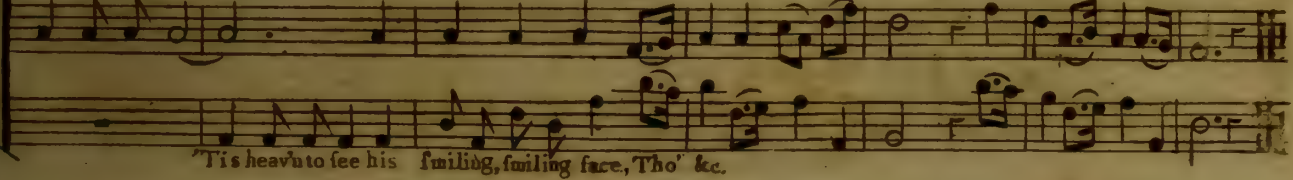
his smiling face,



'Tis heav'n to see his &c.



'Tis heav'n to see... his smiling face, 'Tho' in his earthly courts, Tho' in his earthly courts.



'Tis heav'n to see his smiling, smiling face, Tho' &c.

With melody of sound record

Sing, all ye nations, to the Lord, Sing with a joyful noise; With melody of sound re- - - co - - - rd His

With melody of sound record

With melody of sound re- - - co - - - rd

Say to the pow'r that shakes the sky, - - - - - "How terrible art thou!

honours & your joys. Say to the pow'r that shakes the sky, "How terrible art thou! - - - "Sin -

Say to the pow'r that shakes the sky, - - - - - "How terrible art thou!

Say to the pow'r that shakes the sky, "How terrible art thou! - - -

ners before thy presence fly, Or at thy feet they bow." The Lord to thy request attend, And hear thee

Pf. 20th B. & T.

C. M.

in distress: The Name of. Jacob's God defend. And grant thy Arms, and grant thy Arms success.

Arms-----

Thus faithy Lord, The spacious fields, & flocks & herds are mine; O'er all the cattle of the hills, I claim..... a right divine!

Gainsborough.

Ps. 150th

D: W.

C. M.

In God's own house, in God's own house pronounce his praise, His grace he there...

In God's own house pronounce his praise; In God's own house pronounce his praise, His grace he

In God's own house pro... nounce, pronounce, pronounce his praise,

In God's own house ---- pro-nounce his praise, His grace he there...

there reveals, His grace he there reveals; To heav'n your joy and wonder raise,

For

For there his glory, glo-ry dwells, For there his &c.

For there his glo-ry dwells, For there his glo-ry, glo-ry dwells.

there his glory, glory dwells, For there, for there his, there his &c.

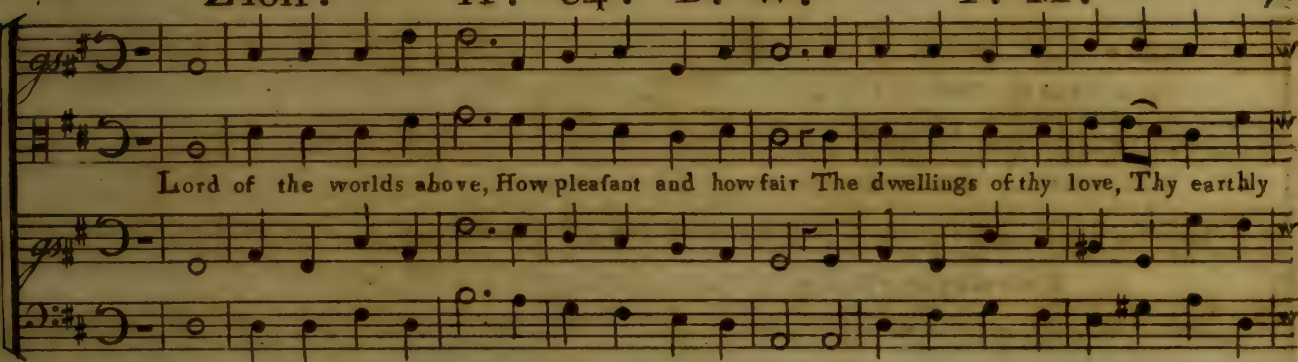
For there his glory dwells, For there, for there his glory dwells, For there his &c.

Lord, hast thou cast the Nation off? Must we for ever mourn? Wilt thou indulge immortal wrath? Shall mercy ne'er re-

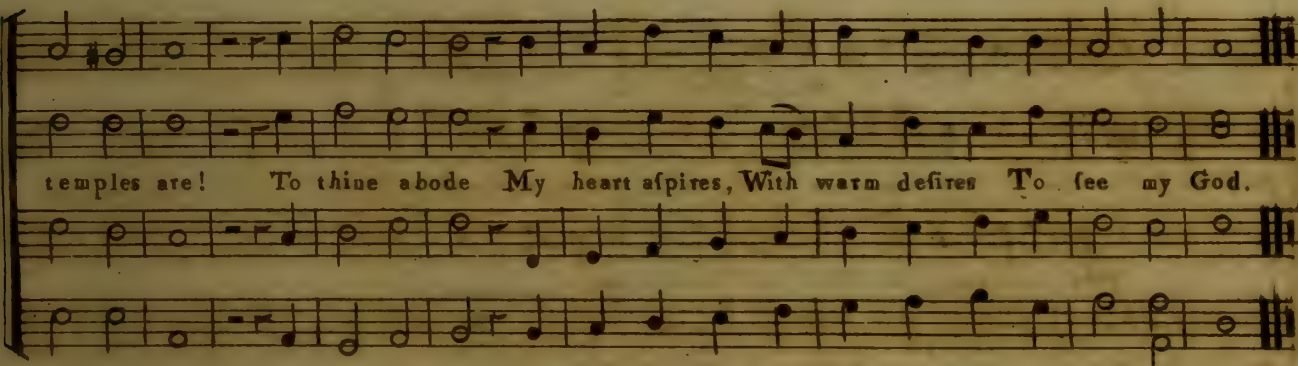
This musical system consists of four staves. The top staff is a soprano line with a treble clef and a key signature of one flat (B-flat). The second staff is an alto line with a C-clef. The third staff is a tenor line with a C-clef and a key signature of one flat. The bottom staff is a bass line with a bass clef. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and accidentals.

turn! The terror of one frown of thine Melts all our strength away; Like meay totter, drunkth wine, We tremble in dismay.

This musical system continues the piece with four staves, maintaining the same instrumental arrangement as the first system. It concludes with a double bar line on the right side of the bottom staff.



Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly



temples are! To thine abode My heart aspires, With warm desires To see my God.

The Lord my Shepherd is, I shall be well supply'd, I shall &c.

The Lord my Shepherd is, I shall be well supply'd; Since he is mine, and I am

The Lord my Shepherd is, I shall be well supply'd, be well supply'd;

The Lord my Shepherd is, I shall be well supply'd;

What can I want beside,

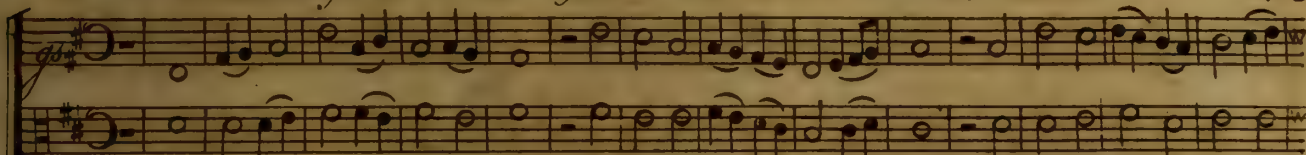
his,

What can I want be side, be side, What can I want be side, What can, what can I want be side.

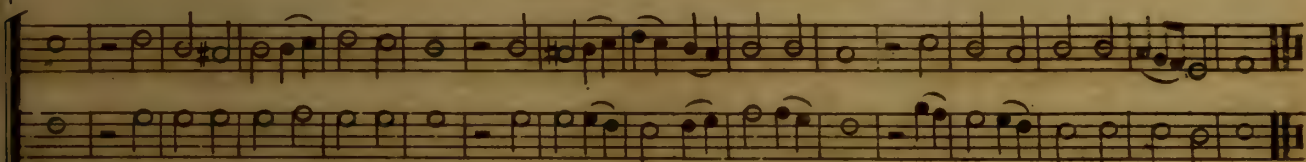
What can I want be side, What can I want be side,

What can I want be side,

What can I want be side.



Let all the earth their voices raise To sing the choicest psalm of praise, To sing and bless Je- hovah's



Name: His glory let the heathens know, His wonders to the nations show, And all his saving works proclaim.

Handwritten musical score for the hymn 'Triumph'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the second staff.

O for a shout of sacred joy To God's sov'reign King! Let ev'ry land their tongues employ, And Hymns of glory sing.

Abingdon. Pr. 111th D: W. C. M. Double.

Handwritten musical score for the hymn 'Abingdon'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the second staff.

Songs of im-mortal praise belong To my al-migh-ty God; He has my heart & he my tongue, To spread his Name abroad.

How great the works his hand has wrought! How glorious in our sight! And men in ev'ry age have fought His wonders with de-

light. And men in ev'ry age have fought His wonders with delight, His wonders with de light. light.

And men in ev'ry age have fought His wonders with delight,

F. Continued. P.

First system of musical notation for 'Hallelujah'. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody with lyrics 'Hallelujah' written below it. The second and third staves are in treble clef and contain accompaniment. The fourth staff is in bass clef and also contains accompaniment. The music is marked with 'F.' and 'P.' at the beginning and end of the first phrase. There are repeat signs (double bar lines with dots) throughout the system.

Hallelujah :: :: :: :: :: :: ::

Hallelujah :: :: :: :: :: :: ::

Hallelujah :: :: :: :: :: :: ::

Hallelujah :: :: :: :: :: :: ::

F.

SP. F. when repeated.

Second system of musical notation for 'Hallelujah'. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody with lyrics 'Hallelujah' written below it. The second and third staves are in treble clef and contain accompaniment. The fourth staff is in bass clef and also contains accompaniment. The music is marked with 'F.' and 'SP. F. when repeated.' at the beginning and end of the second phrase. There are repeat signs (double bar lines with dots) throughout the system.

Hallelujah :: :: :: :: :: :: ::

Hallelujah :: :: :: :: :: :: ::

Hallelujah :: :: :: :: :: :: ::

Hallelujah :: :: :: :: :: :: ::

Waterford.

P. M.

77

The first system of the musical score consists of four staves. The top staff is in G-clef and 2/4 time, featuring a melody with eighth and sixteenth notes. The second staff is in C-clef and 2/4 time, providing a harmonic accompaniment. The third and fourth staves are in G-clef and 2/4 time, continuing the melody and accompaniment. The lyrics 'Praise the Lord who reigns above, And keeps his courts below; Praise the holy God of love, And all his greatness show.' are written below the second staff.

Praise the Lord who reigns above, And keeps his courts below; Praise the holy God of love, And all his greatness show.

The second system of the musical score consists of four staves. The top staff is in G-clef and 2/4 time, continuing the melody. The second staff is in C-clef and 2/4 time, continuing the accompaniment. The third and fourth staves are in G-clef and 2/4 time, continuing the melody and accompaniment. The lyrics 'Praise him for his noble deeds, Praise him for his matchless pow'r; Him, from whom all good proceeds, Let earth & heav'n adore.' are written below the second staff. The system concludes with first and second endings marked with '1' and '2' above the final notes.

Praise him for his noble deeds, Praise him for his matchless pow'r; Him, from whom all good proceeds, Let earth & heav'n adore.

Tenor

Give thanks to God the sov'reign Lord; His mercies still en-dure, And be the King of kings a-

dord, His truth is e-ver sure. What wonders hath his wisdom done! How mighty is his hand!

Heav'n, earth, & sea, earth & sea, earth & sea, he fram'd a-lone: How wide is his com-mand!

Continued.

79

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, ||: ||:

Hal-le-lu-jah, Hal-le-lu-jah,

This musical score consists of four staves. The first two staves are for vocal parts, and the last two are for a basso continuo. The melody is in G major (one sharp) and 3/4 time. The lyrics 'Hal-le-lu-jah' are repeated across the staves, with a double bar line and repeat signs after the third staff.

Newton. Pf. 95th

D: W.

S. M.

Come sound his praise abroad, And Hymns of glory sing: Je-hovah is the sov'reign God, The u-ni-ver-sal King.

This musical score consists of four staves. The first two staves are for vocal parts, and the last two are for a basso continuo. The melody is in G major (one sharp) and 3/4 time. The lyrics 'Come sound his praise abroad, And Hymns of glory sing: Je-hovah is the sov'reign God, The u-ni-ver-sal King.' are written below the staves.

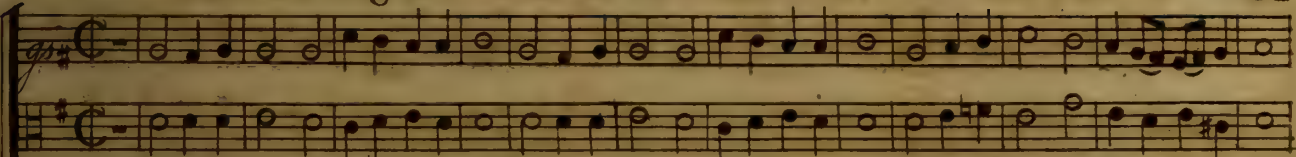
I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers:

My days of praise shall ne'er be past, While life & thought & being last,

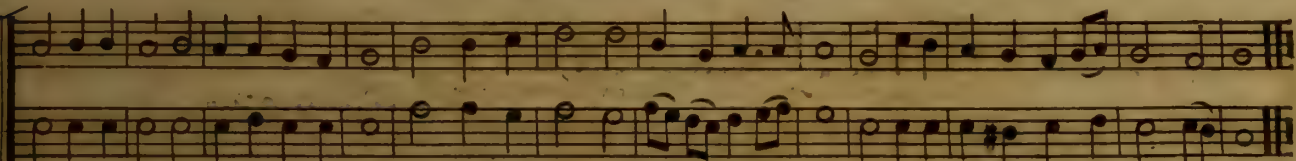
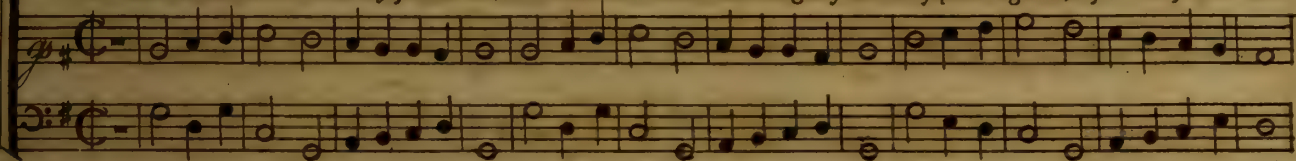
My days of praise shall ne'er be past, While life & tho't & being last, Or Immortality endures.

My days of praise shall ne'er be past, - While life & tho't & being last, -

My days of praise shall ne'er be past, While life & tho't & being last, -

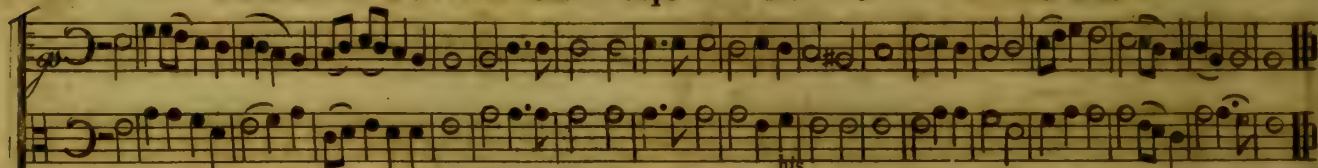


Not to our names thou only just & true, Not to our worthless names is glory due: Thy pow'r & grace, thy truth & justice claim

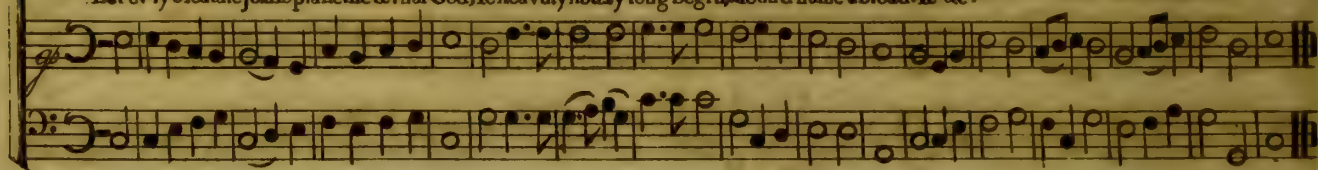


Immortal honours to thy sov'reign name, Shine thro' the earth from heav'n thy d'iest abode, Nor let the heathens say, "And where's your God?"





Let ev'ry creature join To praise the eternal God; Ye heav'nly hosts, ^{his} song begin, & sound his name a-broad. Ye &c.

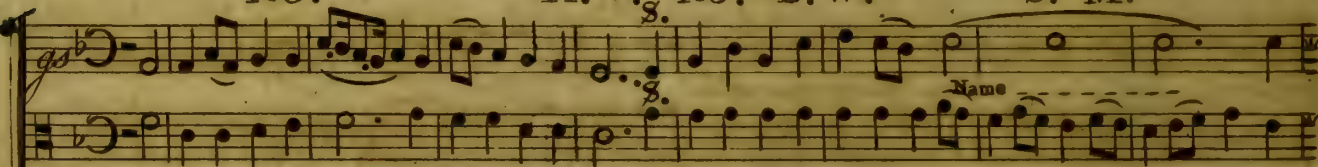
103^d

Pf.

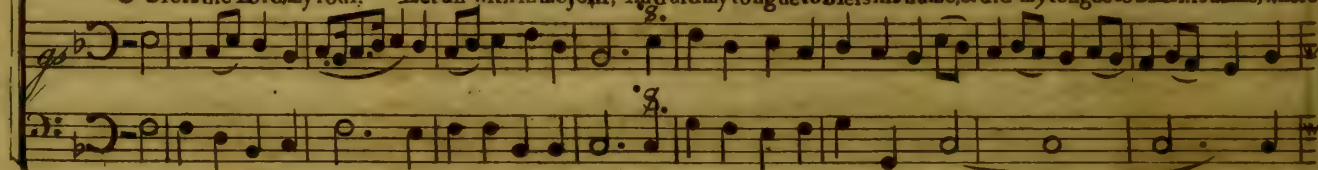
103^d

Dr. W.

S. M.



O bless the Lord, my soul! Let all within me join; And aid my tongue to bless his name, & aid my tongue to bless his name, Whole



Name

Continued.

1 2

* Sunbury.

83

favours are divine, Whose favours are divine.

What shall I render to my God for all his kindness shown?

PC.

116th

D: W.

C. M.

My

My feet shall visit thine abode.

My feet shall visit thine a-bode, - - My songs address thy throne.

My feet shall visit thine a-bode.

feet shall visit thine a-bode, - - - - -

The dwellings of thy love, -

Lord of the worlds above, How pleasant & how fair The dwellings of thy love, - Thy

The dwellings of thy love, - Thy

To thine abode My

earthly temples are! Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.

To thine abode My

Continued.

Leoni. Pr. 93^d D. W. P. M. 85

heart aspires,

With warm desires To see my God.

The Lord Jehovah reigns, And royal state maintains; His head with.

heart aspires,

awful glories crown'd; Array'd in robes of light, Begirt with sov'reign might, And rays of ma-jes-ty around.

Firm was my health, my day was bright, & I presum'd it would ne'er be night. Food, y^e I said within my heart, Pleasure & peace shall ne'er depart."

* Wilmington.

Pf. 30thD^r W.

L. M.

I will extol thee, Lord, on high; At thy command diseases fly; Who but a God can speak & save, From the dark borders of y^e grave,

Continued.

Pf 17th last verse. D! W. L.M. 87

From the dark borders of the grave? My flesh shall slumber in ground, Till the last trumpet's joyful sound, Till the last

with sweet surprise, Then burst thy chains
trumpets joyful sound, Then burst thy chains, then burst thy chains - with sweet surprise, And in my Saviour's Image rise. rise.
with sweet surprise, Then burst thy chains with sweet surprise,

Deep in our hearts let us record The deeper sorrows of our Lord;

Be-hold the

Be-hold the ris-ing

Behold the ris-ing bil-lows

hold the ris-ing bil-lows roll. To o-ver-whelm his ho-ly Soul, To overwhelm

ris-ing billows ro-ll, To overwhelm his holy Soul, To o-ver-whelm his ho-ly Soul.

bil-lows roll, To o-ver-whelm his ho-ly Soul,

roll, To o-ver-whelm his ho-ly Soul,

How pleas'd and blest was I To hear the people cry, "Come, let us seek our God to-day"; Yes, with a chearful

zeal, We haste to Zion's hill, And there our vows and hon-ours pay. And there our vows and honours pay.

Joy to the World; the Lord is come! Let earth receive her King, Let earth receive her King:

Let

Let ev'ry heart pre-

Let ev'ry heart prepare him room, And heav'n & nature sing.

And heav'n & nature sing - - - Let ev'ry heart prepare him room, And heav'n &

ev'ry heart prepare him room.

pare him room,

Continued.

✱ Few Happy Matches. Watts's L. Poems. 91

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The music is divided into two measures by a double bar line. The first measure contains the lyrics "nature sing, - :::" and the second measure contains "Say, mighty love, & teach my song To whom thy sweetest joys belong And". The vocal parts feature various note values including eighth and sixteenth notes, while the piano accompaniment uses a mix of eighth, sixteenth, and quarter notes.

nature sing, - :::

Say, mighty love, & teach my song To whom thy sweetest joys belong And

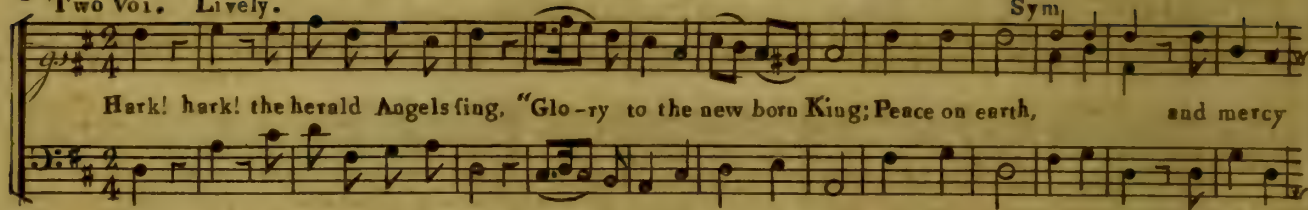
The second system of the musical score continues the piece with four staves. It follows the same instrumental arrangement as the first system. The lyrics for this system are "who the happy pairs Whose yielding hearts, & joining hands, find blessings twisted with their hands, To soften all their cares, cares." The music concludes with first and second endings, indicated by the numbers "1" and "2" above the final notes of the vocal staves.

who the happy pairs Whose yielding hearts, & joining hands, find blessings twisted with their hands, To soften all their cares, cares.

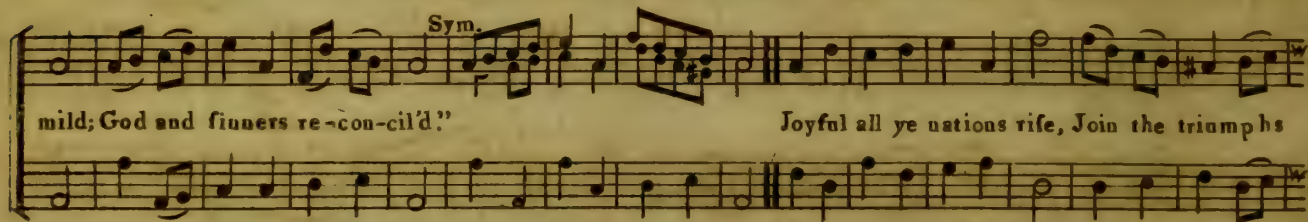
A Favorite CHRISTMAS HYMN.

Two Voi. Lively.

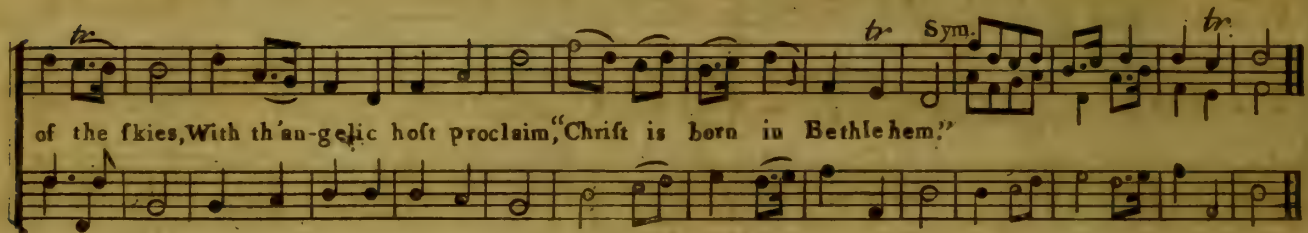
Sym.



Hark! hark! the herald Angels sing, "Glo-ry to the new born King; Peace on earth, and mercy



mild; God and sinners re-con-cil'd." Joyful all ye nations rise, Join the triumphs



of the skies, With th'an-gelic host proclaim, "Christ is born in Bethlehem."

CHORUS.

Allegro.

93

Allegro.

The image shows a page of a musical score. At the top, the tempo is marked 'Allegro.' in a bold, serif font. Below this, there are four staves of music. The first two staves are for vocal parts, and the last two are for instrumental parts. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a clear, legible font. The lyrics 'Gloria, gloria' are written below the staves, with 'Gloria,' on the first staff and 'gloria,' on the second staff. The instrumental parts are marked with 'p' for piano. The score is a single system, with the music continuing across the page.

g \sharp $\frac{2}{4}$ *g* \sharp $\frac{2}{4}$ *g* \sharp $\frac{2}{4}$ *g* \sharp $\frac{2}{4}$

Hark! hark, the herald Angels sing, the herald Angels sing, "Gloria, gloria,

"Gloria,

Glory to the new born King, Glo-ry to the new born King."

94 A CHRISTMAS CAROL. For Voices and Instruments.

Let all that are to mirth inclin'd, Consider well and bear in mind, What our good God for us has

done, In sending his be loved Son. *tr* Sym. *tr* Pia. Let all our songs and praises be Un-to our

For. heav'nly Ma-jes-ty, Un-to our heav'nly Ma-jes-ty. Sym.

NB. Small notes are here added to the bass, for the Voice; to be omitted when performed with Instruments.

CHORUS.

95

Glory to Jesus Christ, the Son of David and of God, Who bro't the means of pardon down, and bought it with his blood;

To Je-fus Christ, our glorious King, be endless praises giv'n; Let all the earth his praises sing, who made our peace with heav'n, heav'n.



The Canon, in page 97, may, with propriety, be added to the above Chorus.

Treble.

Treble.

We, call'd - Are - Are -

Tell us, - Whither -

Chorus.

Friends - Saviour, - Hail, - Whom - Whom -

A Favorite ANTHEM, or Canon.

97

Glo-ry be to ^ey Father, & to the Son, and to the ho-ly Ghost, ^ey holy Ghost, as it was in the be-gin-ning.

Glo-ry be to ^ey Father, & to the Son, and to the holy Ghost, ^ey holy Ghost; as it was in

Glo-ry be to ^ey Father, & to the Son, and to the ho-ly Ghost, ^ey ho ly Ghost; as it

Glo-ry be to ^ey Father, & to the Son, and to the ho-ly Ghost, ^ey

is now, is now, & e-ver shall be, world without end, A - - - men, A - - - men.

the be-gin-ning, is now, is now, & e-ver shall be, world without end, A - - - men, A - - - men.

was in the beginning, is now, is now, & e-ver shall be, world without end, A - - - men, A - - - men.

holy Ghost; as it was in the be-gin-ning, is now, is now, & e-ver shall be, world wout end, A - - - men.

ANTHEM, From Solomon's Song, Chap. 2^d

I am the rose of Sharon, and the lily of the valleys.

I am the rose of Sharon, and the lily of the valleys.

As the lily among the thorns, so is my love among the daughters.

I sat down under his shadow with
 so is my beloved among the sons, so is my beloved among the sons. I sat down under his shadow
 I sat down under his shadow with
 I sat down &c.

great de-light, and his fruit --- was sweet to my taste,
 - with great delight, and his fruit, and his fruit was sweet to my taste.
 great delight, and his fruit --- &c.
 and his fruit, and his fruit was sweet to my taste, and his fruit, and his fruit &c.

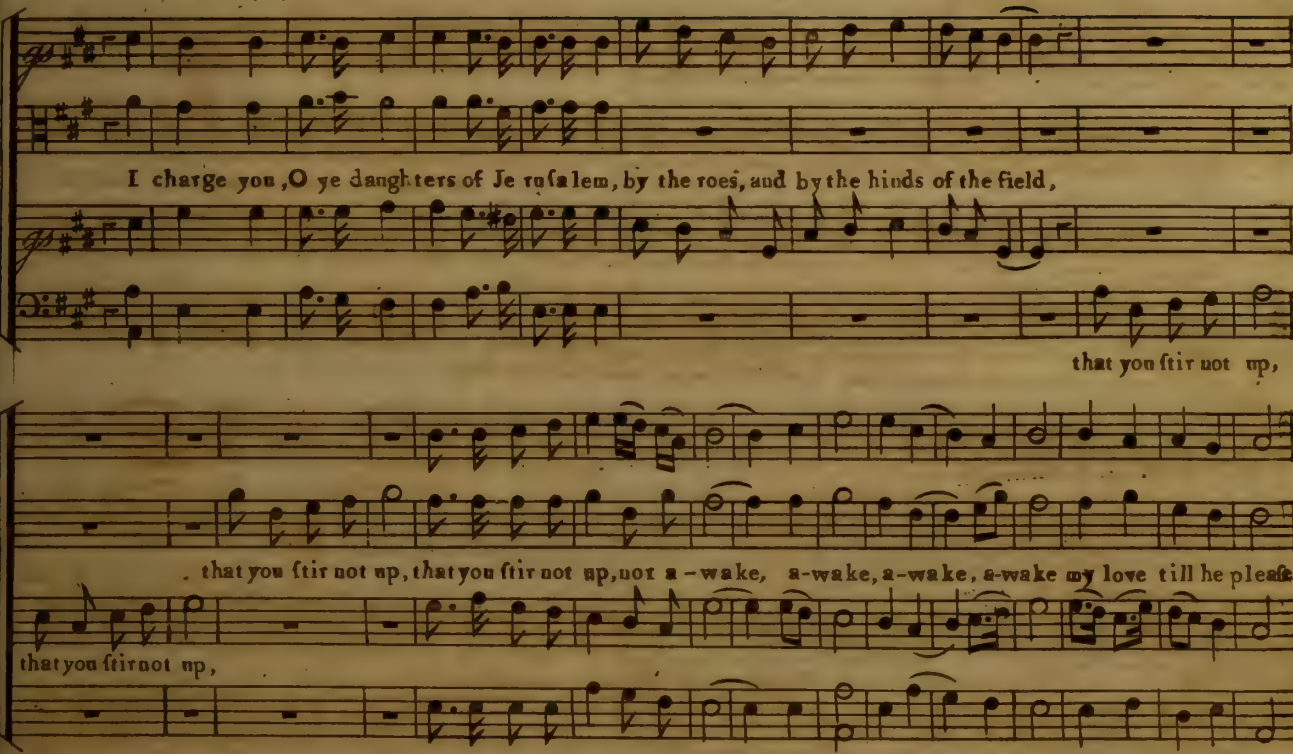
He bro't me to the banqueting - house, his

He bro't me to the banqueting house, his banner over me was love.

Stay me th w flagons, for I am sick,

banner over me was love. for I am sick - of love.

Comfort me th w apples; for I am sick,



I charge you, O ye daughters of Je rusalem, by the roes, and by the hinds of the field,

that you stir not up,

that you stir not up, that you stir not up, not a-wake, a-wake, a-wake, a-wake my love till he please.

that you stir not up,

The voice of my beloved! skipping, skipping, skipping, be hold, - he cometh leaping upon the mountains, skipping,

and said unto me, leaping upon y mountains, skipping upon y hills. rise up, rise up, my rise up, My beloved spake, rise up,

love, my fair one, & come a-way; for lo, the winter is past: the rain is over & gone, for lo, the winter is past: the

rain is over & gone, the rain is over, ȳ rain is over, ȳ rain is over & gone, for lo, ȳ winter is past: the rain is over & gone.

I will thank thee, O
 Preserve me O God, preserve me O God; for in thee have I put my trust. I will
 I will thank thee, O
 I will

God, I will thank thee, O God,
 thank thee, O God, O God, for giving me warning. warning. My reins al-fo chafte-en me
 God, I will thank thee, O God,
 thank thee, O God, O God,

where-fore my heart was glad, my heart was glad, was glad, was
in the night season, where-fore my heart, where-fore my heart was glad, and my glory re-
where-fore my heart, where-fore my heart ----- was glad, and my glory re-
where-fore my heart, wherefore my heart was glad, was
glad, and my glory, and my glory, my &c.
joiced: was glad, was glad, and my glory re-joiced; my flesh al-fo shall rest in
joiced, and my glory, and my glory, my &c.
glad, was glad, was glad, and my &c.

hope; because thou wilt not leave my soul in hell; neither wilt thou suffer thy ho-ly One, thy ho-ly One, thy ho-ly One &c.

corruption. Thou shalt shew me the path of One, thy ho-ly One, holy One &c.

ho-ly One, thy ho-ly One &c.

in thy presence is fulness, in thy presence is there is
 life, in thy presence is fulness, is fulness of joy, and at thy right hand
 there is
 in thy presence is fulness, in thy presence is
 pleasure for e-ver, for ever, there is pleasure for e-ver,
 there is pleasure for ever, for ever, is pleasure for e-ver more. more.
 pleasure for e-ver, for ever, for ever, there is &c.
 there is pleasure for ever, there is pleasure, is &c.

Q. *S.* clap your hands to-ge-ther, all ye people, Clap your hands to gether, O clap your hands to-ge-ther.

Sing, sing, sing, un-to the Lord with a voice of me-lo-dy, with a voice of me-lo-dy.

S. God is gone up, God is gone up th w a merry, merry, merry, merry, merry noise, & the Lord ^e with sonud of a trumpet.

S.

O sing praises, sing praises un-to our God; sing praises, sing praises un-to our King; For the Lord is high, & to be feared:

And he is g great Ki-----ng, the great Ki-----ng, the great King----- over all the earth.

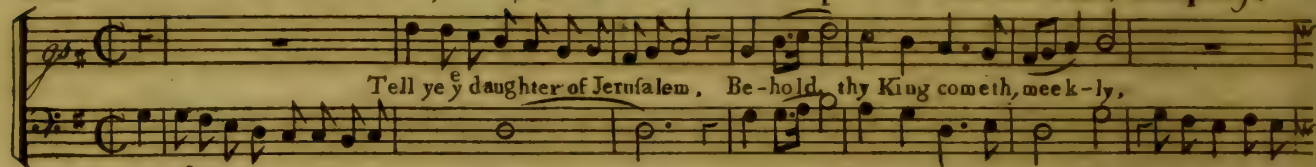
8. Hallelujah, Hallelujah, Hallelujah, Hal-le-lu-jah.

This musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'Hallelujah, Hallelujah, Hallelujah, Hal-le-lu-jah.' are written below the third staff.

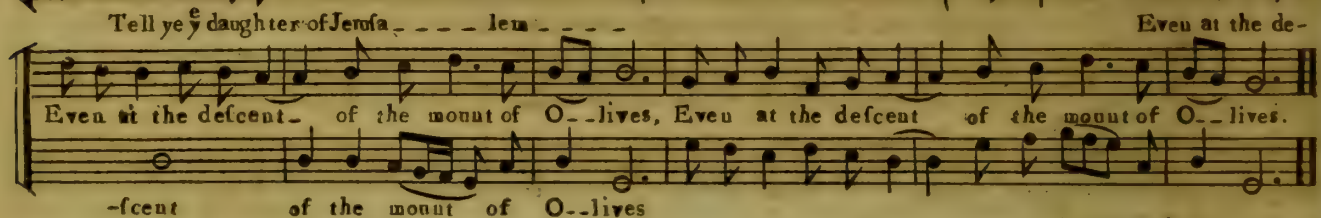
8. ANTHEM, From Rev. Chap. 14th

8. I heard a voice from heav'n, saying un-to me, saying unto me, "Write, from henceforth, write, from henceforth,

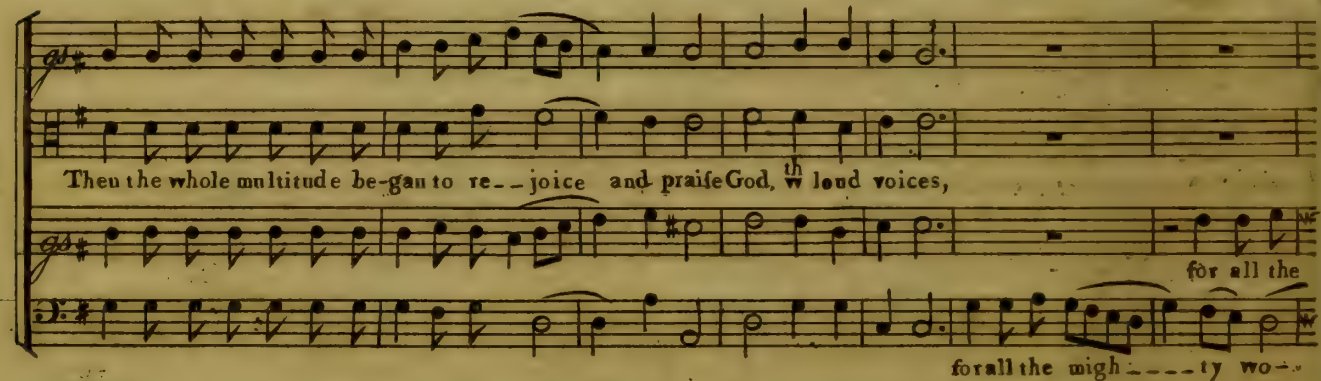
This musical score consists of four staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The second staff is an alto clef with a key signature of two flats (Bb, Eb) and a common time signature. The third staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The fourth staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The lyrics 'I heard a voice from heav'n, saying un-to me, saying unto me, "Write, from henceforth, write, from henceforth,' are written below the third staff.

ANTHEM, From Mat. Chap. 21st and Luke, Chap. 19th


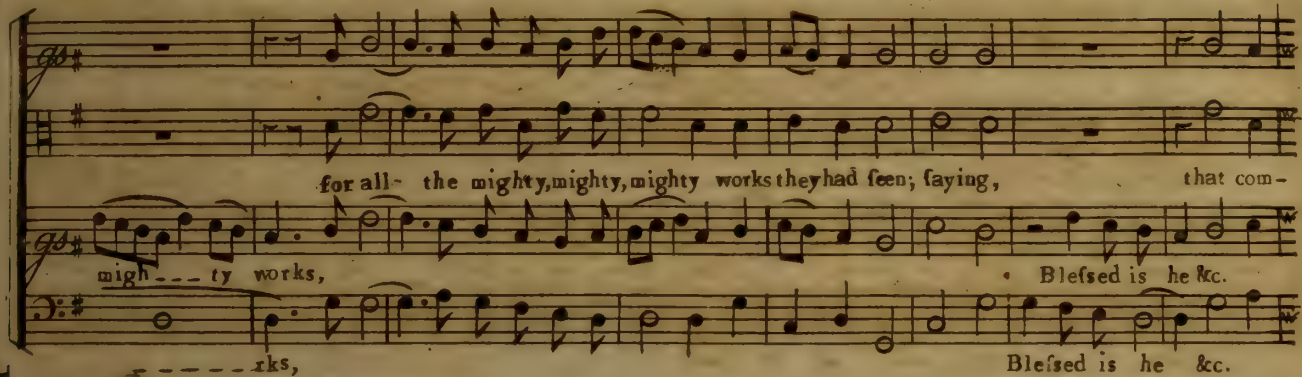
Tell ye ^e daughter of Jerusalem, Be-hold, thy King cometh, meek-ly,



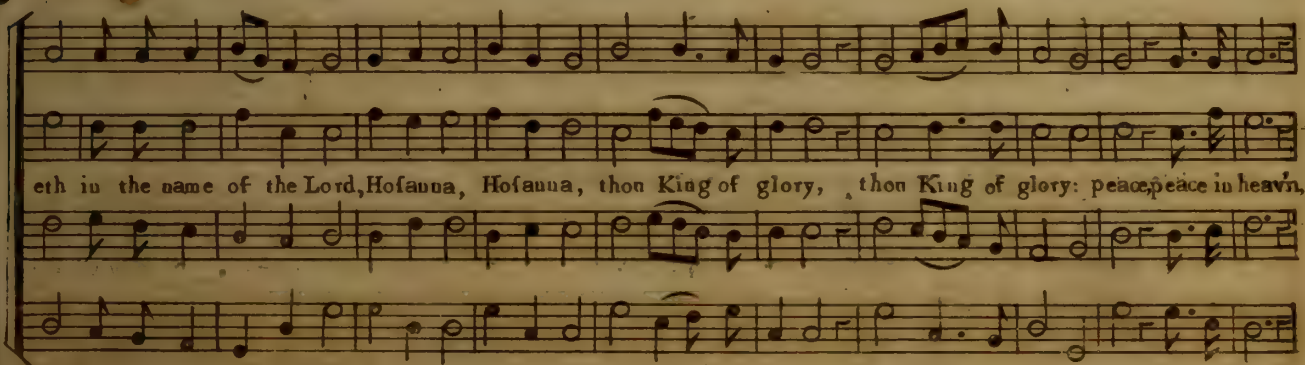
Tell ye ^e daughter of Jerusa- - - - - lem - - - - - Even at the de-
Even at the descent of the mount of O--lives, Even at the descent of the mount of O--lives.
-scent of the mount of O--lives



Then the whole multitude be-gan to re--joice and praise God, th w loud voices,
for all the
for all the wigh- - - - - ty wo--



for all- the mighty, mighty, mighty works they had seen; saying, that com-
 migh- - - ty works, Blessed is he &c.
 rks, Blessed is he &c.



eth in the name of the Lord, Hosanna, Hosanna, thou King of glory, thou King of glory: peace, peace in heavn.

glor-ry, glo-ry, glo-ry in the highest. Hallelujah, A-men.

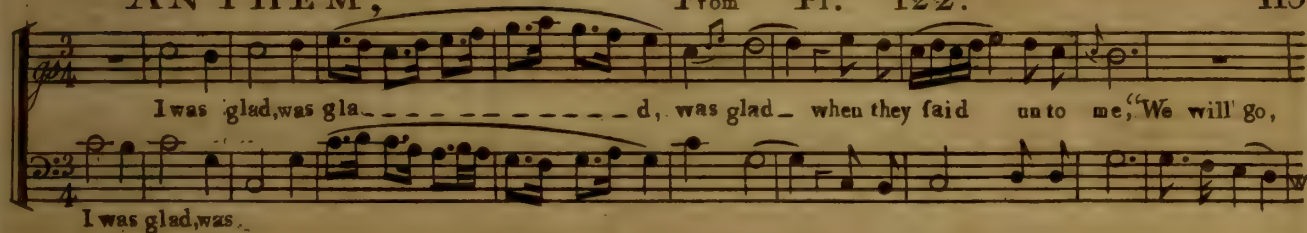
Slow.

Halle-lujah, A-men. A-men.

AN THEM,

From Pf. 122^d

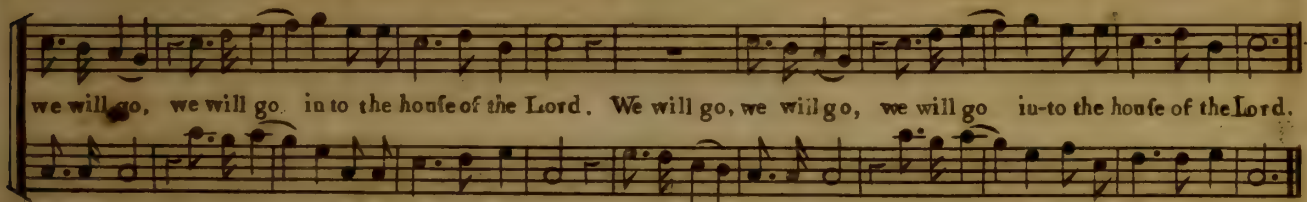
115



The first system of the hymn is written for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are: "I was glad, was glad, was glad when they said unto me, 'We will go, we will go, we will go into the house of the Lord. We will go, we will go, we will go into the house of the Lord.'" The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

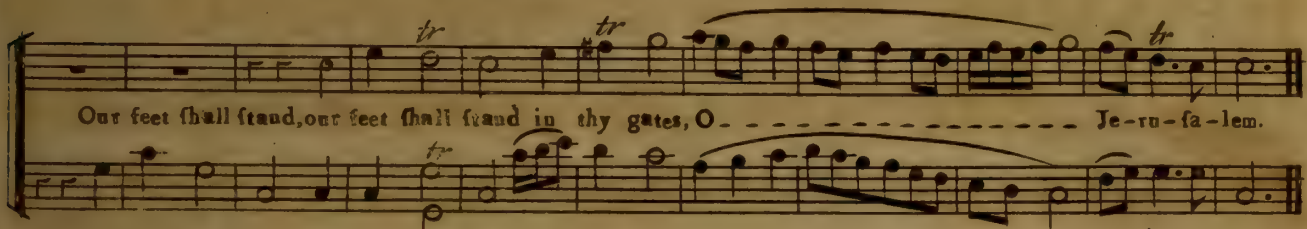
I was glad, was glad, was glad when they said unto me, "We will go,

I was glad, was



The second system of the hymn is written for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are: "we will go, we will go into the house of the Lord. We will go, we will go, we will go into the house of the Lord." The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

we will go, we will go into the house of the Lord. We will go, we will go, we will go into the house of the Lord.



The third system of the hymn is written for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are: "Our feet shall stand, our feet shall stand in thy gates, O - - - Je-ru-sa-lem." The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff. The word "tr" (trill) is written above the notes in the first and third measures of the top staff.

Our feet shall stand, our feet shall stand in thy gates, O - - - Je-ru-sa-lem.

Je-ru-sa-lem is built as a ci-ty that is at u-ni-ty in it-self; For thither go the tribes, the
 For thither go the
 For thither go,

tribes, e-ven the tribes of the Lord, To tes-ti-fy un-to If-ra-el, to tes-ti-fy un-to If-ra-el,

and to give tha - - - nks

and to give tha - - - nks, give thanks unto the name of the Lord. Lord.

and to give tha - - - nks give thanks.

and to give tha - - - nks, give thanks, give tha - - - nks

Detailed description: This block contains the first system of a musical score for four voices. The staves are arranged vertically: Soprano (top), Alto, Tenor, and Bass (bottom). The Soprano and Alto parts begin with a 'ps' marking. The lyrics are written below the staves, with hyphens indicating long notes. The system concludes with first and second endings, marked '1' and '2' respectively.

For there is the seat of judg-ment,

even the feat, even the feat, even the feat of the house of Da-vid.

Detailed description: This block contains the second system of the musical score. It continues with the four voices. The Soprano and Alto parts have a 'tr' (trill) marking. The lyrics are written below the staves. The system concludes with first and second endings, marked '1' and '2' respectively.

Slow

Slow

O pray for the peace, O pray for the peace, O pray for the peace of Je-ru - sa-lem. Peace be within thy

walls, Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, and plentifulness, and

plent'ousness within thy pa-la-ces. ces. For my brethren & companion's sakes,

For my brethren & companion's sakes,

I will with thee prof-

I will with thee prof-pe-ri-ty, I will with thee prof-pe-ri-ty. For my brethren & companion's sakes,

perity, I will with thee prof-pe-ri-ty, I will with thee prof-pe-ri-ty.

I will with thee prospe-ri-ty, I will with thee prospe-ri-ty, and I will see... k to do thee good. good.

N. B. Repeat O, pray &c. and end with this Chorus.

Moderato.

Grave.

Grave. Brisk. Amen, A... men,

Amen, Amen, Amen, Amen. Hallelujah, Amen, Amen, Amen, Amen.

A... men,

Amen, A... men,



No. M149279



*Bought with the income of
the Scholfield bequests.*

